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Walking With:

Spatial Approaches to Intimacy

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Declaration

I declare that:

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Styliani Mygdali

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Abstract

The questions of intimacy, its spatial dimensions, and its creative potential lie in the heart of this thesis. People often think of intimacy as that which is private and secret, placing it in nooks and quiet places that can hide, comfort and protect us. However, I argue that intimacy can take place in open spaces, within crowds and while on the move. Intimacy holds paradoxes, as it can be found not only in ideas of care and nurture, but also in risk and conflict.

In the thesis I explore and reveal both aspects of intimacy, expanding how we understand it and defining its potential as a concept to tease out forms of interaction with others and the environments we inhabit. I develop a framework of thinking about and understanding the intricate character intimacy. I develop this in the meeting of the spatial relationships we encounter in the psychoanalytic theories of D.W. Winnicott and J. Lacan, as framework that can 'hold' intimacy's textures. The research progresses through a series of five workshops with multiple participants and other walking experiences at different scales.

I study the concept of intimacy through and within the practice of walking and at the same time I examine 'walking with' as a site of intimacy, which forms an approach towards environments of openness in performative explorations of spaces, aiming for a study 'on' intimacy as well as 'with' intimacy. I develop this practice throughout the thesis as a mode of enquiry that foregrounds lived, embodied, and emotional experiences, critically approaching, yet directly responding to the rich and intricate relations of subjects and environments.

I conclude that the concept of intimate spaces needs to broaden further to embrace intimacy's nuances, allowing us to address as such the relationship between public and private spaces not as exclusive opposites, but as a concept that enables us to identify points of overlap, intersection, and leakiness. In such ways, we can identify interior qualities in the public space (or identify the need for), and at the same time invite public elements in 'controlled' private spaces. I also suggest that research on and with intimacy through performative explorations, such as the practice of 'walking with', can provide playful and enquiring modes of exploring spaces by suggesting new forms of engagement and ideas of participation. Such practices can facilitate creative collaborations, provide communication beyond conventional boundaries and offer an understanding of space through embodied occasions, events and actions.

Lay Summary

In the thesis, I provide a framework that offers an understanding of the intricate character of intimacy. People often think of intimacy as that which is private and secret, placing it in nooks and quiet places that can hide, comfort and protect us. However, intimacy can take place in open spaces, within crowds and while on the move. Intimacy holds paradoxes, as it can be found not only in ideas of care and nurture, but also in risk and conflict. In the thesis I explore and reveal both aspects of intimacy, expanding our understanding of it and defining its potential as a concept to tease out forms of interaction with others and the environments we inhabit. I develop the suggested framework of thinking about and understanding intimacy in the meeting of the spatial relationships we encounter in the psychoanalytic theories D.W. Winnicott and J. Lacan, as one that can 'hold' intimacy's textures. The research progresses through a series of 5 participant workshops and walking experiences at different scales.

Table of Contents

Declaration	i
Acknowledgements	iii
Abstract	v
Lay Summary	vii
List of Figures	xiii
Chapter 1: Introduction	1
1.1 The landscape of intimacy	3
1.2 Critical Spatial Practices and Performing Architecture	13
1.3 Spatial Approaches to Intimacy: Methods and Thesis Structure	27
1.5 Writing about intimacy	39
Chapter 2: Performing Intimacy	43
2.1 Intimacy as an augments	44
2.2 Performances of trust and intimacy	48
2.3 The intimate participant, the intimate spectator	52
2.4 Holding experiments: intimate walks	56
2.5 Empathic imagination and playfulness	70
2.6 'Holding Environment' and the idea of transitional space in D.W. Winnicott's theory	76
2.7 Conclusions	82
Chapter 3: The practice of 'Walking With'	85

3.1 'The Playful Pedestrian': A walking event.....	86
3.2 The diverse practice of walking	94
3.3 From solitary walks to walking as companionship.....	99
3.4 Walking as an interviewing method.....	104
3.5 Walking as therapy	108
3.6 Walking performances and companionable walks	113
3.7 Positions and considerations that shape the practice of 'walking with'	120
3.8 Conclusions	126
Chapter 4: Walking Encounters and Mobile Intimacies.....	129
4.1 Homes Vol.I: A place where you feel 'at home'	129
4.2 Walking with You	133
4.3 Mobile Intimacy.....	142
4.4 Homes Vol. II: Where avoidance determines belonging.....	145
4.5 Homes Vol. III: Inner Landscapes	152
4.6 Conclusions	163
Chapter 5: Intimacy and Conflict	165
5.1 Intimate mythologies: the benevolent angel and the evil twin	165
5.2 Agon and conflict.....	170
5.3 The followers, the stalkers.....	175
5.4 The Ex to Intimacy	184
5.5 Agonistics of the psyche: Lacan's mirror stage	189

5.6. Intimacy: Subject and Environment	192
5.7 Conclusions	195
Chapter 6: Performing Openness: A study ‘on’ and ‘with’ intimacy.....	197
6.1 Walking scores and the element of chance	198
6.2 A game of words.....	203
6.3 Threads in the walking workshops of ‘Silence, Narrative, and Intimacy of the City’	213
6.4 One last workshop: ‘Walking narrative’ in Brussels	219
6.5 The participants	226
6.6 Conclusions	227
Chapter 7: Conclusions	229
7.1 Contributions and Further Research.....	235
Bibliography.....	241
Appendices.....	267
Further information on the Research Activities.....	269
Sample Consent Form.....	273
Workshop Symposium: Silence, Narrative and the Intimacy of the City. Briefs and Schedule of Activities.....	275

List of Figures

Figure 1: Exploring different properties of holding during the guides' training week' ©

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Figure 2: Exploring the role of the guide during the guides' training week © Stella

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Figure 4: Students' maps presented in their pairs, Workshop in Newcastle

Figure 5: Students' maps presented in their pairs, Workshop in Newcastle

Figure 6: 'The Playful Pedestrian' booklet designed for the event by Ruth Burgon and Stella Mygdali © Stella Mygdali

Figure 7: 'Walking with You', A.T. 's 'home', Meadows Park, Edinburgh © Stella Mygdali

Figure 8: 'Loving Landscapes' map produced by the two participants

Figure 9: 'Desire map' © Stella Mygdali

Figure 10: E.H.'s performance in Grassmarket, Edinburgh, courtesy of E.H.

Figure 11: V.S.' 'Roots and Routes' map, courtesy of V.S.

Figure 12: V.S.' 'Roots and Routes' map, 'Silence, Narrative, and Intimacy in the City' exhibition, Edinburgh College of Art, June 2016 © Stella Mygdali

Figure 13: A game of words © Stella Mygdali

Figure 14: 'Walking Narratives' begin with a word © Stella Mygdali

Chapter 1: Introduction

Intimus in Latin means inmost, what is secret, interior and profound. According to the Oxford English Dictionary intimacy originates from intimus and means the “quality or conditions of being intimate”.¹ We think of intimacy as that which is private and secret, placing it in nooks and quiet places that can hide, comfort, and protect us. However, in this thesis I argue that intimacy can take place in open spaces, within crowds and while on the move. The aim of this thesis is to reveal both aspects of intimacy, explore its spatial dimensions and its creative potential.

Architecture draws upon questions about the ways we live in space, the ways we speak about space and the ways we imagine space. It operates within sites that are material, conceptual, emotional, political, and experiential. In all of these sites, we find intimacy as an ever-present concept; intimacy addresses the relationship between the private and the public, structures issues of subjectivity and identity, nurtures our imagination, and manifests ways in which we inhabit our living space. As a central subset of sociality intimacy is present in the subtle processes of everyday life and the making of relationships.

Doreen Massey, talking about the dynamism of space and emphasising the important role that space plays in the ways in which we live and organise our lives, says that she sees space “as a cut through the myriad stories in which we are all living at any one moment”.² In this sense, she explains, we can see space as the dimension that reveals the existence of the other, therefore presenting us with the question of the social and addressing aspects of ‘living together’. Intimacy, whose

¹ "Intimacy," accessed 19 June, 2015. <http://www.oed.com/view/Entry/98503?result=1&rskey=AxQ5zq&>.

² 'Doreen Massey on Space', Doreen Massey interviewed by David Edmonds, 1st February 2013. Available at: <https://www.socialsciencespace.com/2013/02/podcastdoreen-massey-on-space/> [Accessed 22nd September 2017]

spatial aspects foreground parameters that concern this 'being together' can tease out forms of interaction with others as well as the environments they inhabit. The concept of intimacy can provide a lens of enquiry to address such relationships between subject and environment. The world is experienced in multiple scales and intimacy questions the 'distance' through immediacy and references the personal and the social.

The thesis relates directly to approaches in architecture that are looking into the 'architectural' within the more expanded question of the 'spatial'. Such approaches bring into the foreground sites of exchanges and take critical positions by exploring issues of space and conditions of living through different spatial disciplines. Research on intimacy foregrounds issues that relate with the lived experience. By exploring the way that people interact, socialise and perform within sites of intimacy, we also engage in an exploration of how people construct space as well as concepts of space. In this thesis I explore intimacy in the public and on the move, generating the making and sharing of knowledge from private to public ways of being. It is in the premise of this thesis that the frontiers of intimacy are not sealed, but fluid and that intimacy might entail risk and may be a mode of variance and ambivalence.

In the sections that follow, I wish to present the aims of the thesis and position this study within the wider current architectural concerns. I am beginning by presenting popular notions of intimacy and their consideration within architecture. It is these considerations that this thesis challenges by emphasising the need to release any discussion of intimacy and its spatial dimensions from notions that are still caught in binaries. I continue with a discussion of architectural approaches that work across the boundary between theory and practice and between architecture

and other disciplines, which become frames of reference for this research. This thesis contributes to these discussions by enhancing and furthering such modes of enquiry and forms of action, which look into architecture both through lenses of the personal and the political, and critically investigates the urban condition by interrogating the 'public – private' spheres' division. It is in such approaches that we find a questioning of the ways that architectural pedagogy is shaped (how it is constructed, from which positions and from where its content derives, how to be critical and informed by other disciplines). From these practices I distinguish current approaches in architecture that are actively shaping the field by looking into space through human performances and forms of performative and often participatory practices; allowing the development of collaborative pedagogical endeavours to be formed in the intersection of theory and practice. This thesis contributes directly to such endeavours through its theoretical investigation of intimacy and through the way that it brings the study of intimacy into directing performative explorations of space. Finally, I conclude this chapter by presenting an overview of this thesis: its aims, the significance of its interdisciplinary ground and the methods employed, the decisions behind the writing style, as well as providing an outline of the chapters.

1.1 The landscape of intimacy

Intimacy is a complex phenomenon that holds paradoxes. Intimacy is primarily associated with positive recollections and connotations with protection and comforting environments; ideas of nurture and care. It promises closeness, connection and relation, while it associates with warmth, familiarity, and proximity; allowing one to be vulnerable and not be afraid to feel exposed. But, at the same time, intimacy can be found serving modes of control, constraint and supporting hierarchies; it characterises relations of love, as in the case of a mother and her

infant, but also grows in relations of pain, as in the case of a torturer and his/her victim³. As a consequence, the landscape of intimacy is multifaceted.

As mentioned at the beginning of this chapter intimacy refers to the 'quality or conditions of being intimate', which associate with closeness and interiority. Anthropologist Nicole Constable describes intimate relations as "relationships that are – or give the impression of being physically and/or emotionally close, personal, sexually intimate, private, caring or loving".⁴ Behavioural studies have tried to define intimacy through 'dimensions', as in the case of the 'Proxemics' study of Edward Hall. In 1966, anthropologist Edward Hall attempted to give intimacy distance dimensions, by studying intimate space as the close space between two people. In this research, intimate, personal, social and physical spaces are expanding and contracting fields that represent the subjective dimensions and physical distances where someone keeps other people.⁵ These are determined by subtle cultural rules, grades of personality, and the way people feel toward each other. In the case where this preferable distance cannot be kept, as in the case of a crowded subway or elevator, we employ mechanisms to manage the 'intrusion' to our intimate space. For example, a common method is to avoid eye contact to cope with the forced intimacy, argues environmental psychologist Richard Sommer building upon Hall's study.⁶ According to Sommer, a common strategy we employ to deal with our discomfort is to dehumanize the people around us and think of them as inanimate objects in our personal space, rather than experience the anxiety caused by the

³ Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York; Oxford: Oxford University Press, 1985).

⁴ Nicole Constable, "The Commodification of Intimacy: Marriage, Sex, and Reproductive Labor," *Annual Review of Anthropology* 38, no. 1 (2009): 50.

⁵ Edward T. Hall, *The Hidden Dimension: Man's Use of Space in Public and Private* (London: Bodley Head, 1966).

⁶ Robert Sommer, "Sociofugal Space (Research Notes)," *American Journal of Sociology* 72, no. 5 (1967).

'intrusion'.⁷ Although such studies are culturally and subjectively conditioned, and as such difficult to be classified in terms of measurements, they suggest that intimacy is a notion that involves degrees and tensions, which already indicates that intimacy embraces a certain degree of fluidity, whether people secrete themselves into special and small-scaled spaces or lose themselves in crowds.

Relations of intimacy have changed over time; especially due to communication technologies and the digital world that have nuanced and changed the relation of intimacy and privacy. In 1978, Robert Gerstein writes that privacy is necessary for intimacy.⁸ He illustrates that intimate experiences are the experiences in which we are fully engrossed. To achieve this intensity, the experience should be kept protected from intrusion or observation. In this way, intimate experience can be developed spontaneously without the fear of embarrassment or shame. Today, intimate moments and personal information are shared in pictures on Instagram and Facebook, the media encourage participants to share indiscriminately personal information and confessional material, and there is an endless quest to find the truth behind the un-retouched photograph.⁹ In 1994, architect Juhanni Pallasmaa wrote that the intimacy of home is almost a taboo in our culture, where if for some reason we are obliged to enter someone's home when the occupant is not present, we overflow with feelings of guilt and embarrassment: 'To see an unattended home is the same as seeing its dweller naked or in his most intimate situation'¹⁰ Today in the age of the Airbnb this is not an issue any more.

⁷ Sommer, "Sociofugal Space (Research Notes)."

⁸ Robert S. Gerstein, "Intimacy and Privacy," *Ethics* 89, no. 1 (1978).

⁹ Stacey D' Erasmio, *The Art of Intimacy: The Space Between* (Minnesota: Graywolf Press, 2013).

¹⁰ Juhani Pallasmaa, "Identity, Intimacy and Domicile: Notes on the Phenomenology of Home," 2 June, 2015. http://www.uiah.fi/studies/history2/e_ident.htm.

In mainstream architectural discourse, the spatial dimensions of intimacy have been primarily discussed in the context of domesticity and interiority. Intimacy has its own historical topography, which would be difficult to present here to a full extent, however, I would like to touch upon the ideas of domesticity and interiority that come to define our consideration of intimate places. Architecture provides settings for daily activities to take place and intimacy is expected to be found in the interiority of our everyday spaces.

In Western tradition intimacy has been placed in the private domestic, defining its association with a controllable space and secluded spots where one can retreat from the outside world.¹¹ In this historical line, interior spaces and domesticity have been discussed in terms of a gendered discourse of power and patriarchal views; constraining womens' realm to the private interior, but expanding men's living and ruling to the public.¹² In the bourgeois interiors of the 19th century, spaces of intimacy referred to points of retreat, spaces of repose and daydreaming, and these ideas still come to describe the way we talk about spaces of intimacy. Within this line of thinking, intimacy is classified in the interiority of everyday private spaces, suggesting that intimate acts need to be hidden from the public.

Gaston Bachelard's book on poetics of space, published in 1964, has been one of the most influential writings about the locus of intimacy. Bachelard, develops the concept of topoanalysis by devoting his study to the domain of intimacy where thoughts, memories, and dreams rest in nests, shelters, nooks, corners, and shells to contain and nurture revery and poetic images.¹³ In his work the private interiors of

¹¹ Sarah Olwen Jones, "Staging the Interior: The Public and Private Intimacies of Thomas and Jane Welsh Carlyle's Domestic Lives," *Journal of Victorian Culture (Routledge)* 18, no. 2 (2013).

¹² Mark Taylor and Julieanna Preston, *Intimus: Interior Design Theory Reader* (Chichester, England; Hoboken, N.J.: Wiley-Academy, 2006), 10-11.

¹³ Gaston Bachelard, *The Poetics of Space* (Boston, Mass.: Beacon Press, 1964).

spatial types such as an attic or a cellar come to represent the dream spaces and the sites of our intimate lives. For Bachelard intimate spaces are shelters for the imagination and as such they can only be experienced in isolation – these are the spaces that we “withdraw in solitude”.¹⁴ Bachelard binds the most meaningful qualities of intimacy with the experience of the house, talking about a psychology of space in which pleasure is derived by nurturing our imagination when we are being enfolded in the interiority of spaces. Similarly, intimacy’s spatial qualities within the intricate worlds of human experience are also portrayed in Yi Fu Twan’s notion of topophilia that describes the human emotional experience of the physical environment locating intimacy in places engendered in genuine human exchange.¹⁵ For Twan, intimate places are inextricably connected to the occasion of human connection and as such intimate experiences of place are difficult to be expressed and often become elusive.¹⁶ Although Twan’s discussion of intimacy positions it within human relationships and encounters, while Bachelard talks primarily about intimacy in solitary conditions, both studies attach intimacy to ideas of ‘dwelling’ and ‘resting’, which continue to reside in domesticity and interiority.

More recently, ideas of interiority and domesticity have been challenged and expanded, as we find Mark Taylor and Julieanna Preston’s reader on interiority, where the idea of interiority is expanded through ideas of space, place and inhabitation.¹⁷ As a result, our thinking of intimate spaces begins to be questioned in terms of the necessity of its attachment to confined and secluded places. Studies of other cultural contexts have also enriched the main narratives, as we find other

¹⁴ Gaston Bachelard, *The Poetics of Space*, 91

¹⁵ Yi-fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, Morningside ed. (New York: Columbia University Press, 1990).; Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977).

¹⁶ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977), 147

¹⁷ Taylor and Preston, *Intimus: Interior Design Theory Reader*.

textures of intimacy defining the domestic space. For example, Inge Daniels's ethnographic research in contemporary Japan shows how intimate sociality is achieved in the private interior by the bodily intimacy of shared activities such as sleeping. Daniel explains that "sleeping on futons on the floor facilitates co-sleeping, because the mats can be spread out close to each other and a child can easily (consciously or unconsciously) roll from one onto the other".¹⁸ It is through sleeping together with others and experiencing the other's bodily warmth, that Japanese children produce a 'sense of communal and personal comfort and security'.¹⁹ Such studies already alter the way one thinks about intimacy by introducing environments that cultivate the meeting of the personal and the social, in the everyday, lived, intimate experiences of a domestic atmosphere.

There is a growing interest in feminist approaches to architecture to engage with issues that are directly associated with the domestic and interior private life, challenging notions and conventions of space that tend to marginalise everyday experiences from public life. Issues of intimacy are inevitably present in such discussions that often address conditions of visibility and cases of exclusion. Reflecting on such consequences in architectural practice, Jane Rendell notes that the feminine has long been associated with the interior and women's work and contribution often is limited to interior design and interior architecture.²⁰ It comes as no surprise therefore that the themes of domesticity, materiality and interiority have become central themes of examination in the feminist enquiry, aiming to deepen our

¹⁸ Inge Daniels, "Feeling at Home in Contemporary Japan: Space, Atmosphere and Intimacy," *Emotion, Space and Society* 15, no. 0 (2015): 50-51.

¹⁹ Daniels, "Feeling at Home in Contemporary Japan: Space, Atmosphere and Intimacy," 51.

²⁰ Jane Rendell, "Only Resist: a feminist approach to critical spatial practice", *The Architectural Review*, February 2018, accessed 29th May, 2018, <https://www.architectural-review.com/essays/only-resist-a-feminist-approach-to-critical-spatial-practice/10028246.article>

understanding of sites that converge between space and subjectivity, which can also reflect the complex relation between the personal and the social.

Giuliana Bruno in her chapter 'Fashions of living: Intimacy in Art and Film', unfolds notions of intimacy in affective maps of inhabitation. In her explorations the idea of 'home' goes away from the domestic realm, mobilizing it intimately, while the female subject's lived space resides in forms of urban dwelling Bruno argues that intimacy does not need to be perceived as the 'return to the same point', as a circular movement that implies that something has been left behind, but it can mean change and expansion.²¹ In this view Bruno prompts us to think of spatial attachment as something that "does not become a desire to enclose and possess".²²

In recent years, we have seen in the work of academics in architecture, such as Jos Boys' work on disability and everyday life²³, Barbara Penner's study on the politics of domestic spaces²⁴, and Ben Campkin's investigations on queer life and night-time urbanism²⁵, the effort to bring to the foreground marginalised urban experiences and their spatial dimensions, which have consistently been associated with the private sphere, and make them part of the on-going discussions about the public city.

Ara Wilson notes that feminist and queer scholars use intimacy to critically discuss and penetrate binaries such as public/private, local/global, personal/political, viewing intimacy as something that is not necessarily private and domestic, but

²¹ Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, Mass.: MIT Press, 2007), 166.

²² Bruno, *Public Intimacy: Architecture and the Visual Arts*, 166.

²³ Jos Boys, "Diagramming for a dis/ordinary architecture", in *Disability, Space, Architecture: A Reader*, ed. Jos Boys (Oxon, New York: Routledge), 135-154

²⁴ Barbara Penner, "The Flexible Heart of the Home", *Places Journal*, May 2018, accessed 25th July, 2019, <https://doi.org/10.22269/180529>

²⁵ "LGBTQ+ nightlife in London", UCL Urban Laboratory, accessed 25th July, 2019, <https://www.ucl.ac.uk/urban-lab/research/research-projects/lgbtq-nightlife-spaces-london>

public and not unrelated to fields of power.²⁶ Often these approaches bring to the fore the question of 'who': who is excluded and who is included. As such intimacy is present in discussions about entertainment, labours of care, commodification, and processes of identification among others.²⁷ As Ann Laura Stoler argues, "To study the intimate is not to turn away from structures of dominance but to relocate their conditions of possibility and relations and forces of production".²⁸ Intimacy is found in contexts produced by power, but also in contexts that escape it.

Natalie Oswin and Eric Olund open their editorial on intimacy by saying that "Intimacy is personal. It is also, therefore, political".²⁹ It is not coincidental that intimacy often reveals itself when it 'takes on charge' that is when it becomes an issue; after all, as Lauren Berlant argues, intimacy builds worlds and creates spaces, "Intimacy was supposed to be about optimism, remember?"³⁰ Berlant, also stresses, the fact that intimacy has become a mass-mediated phenomenon and as such it is generated through specific institutions, which organise intimacy into spaces of convention; classifying intimacy in terms of what needs to be ordinary and normative, excluding as a result those who do not fit such descriptions and do not conform to the predicable forms.³¹ To rethink intimacy, Berlant reminds us, that we need to go away from the notion that intimacy is about the 'controllable', and instead think of it as something that can be portable, unfixed, unattached to concrete space, it can

²⁶ Ara Wilson, "The Infrastructure of Intimacy," *Signs: Journal of Women in Culture and Society* 41, no. 2 (2016): 250.

²⁷ Constable, "The Commodification of Intimacy: Marriage, Sex, and Reproductive Labor."

²⁸ Ann Laura Stoler, "Intimidations of Empire: Predicaments of the Tactile and Unseen," in *Haunted by Empire Geographies of Intimacy in North American History*, ed. Ann Laura Stoler (Durham; London: Duke University Press, 2006), 13.

²⁹ Natalie Oswin and Eric Olund, "Governing Intimacy," *Environment and Planning D: Society and Space* 28, no. 1 (2010): 60.

³⁰ Lauren Berlant, "Intimacy: A Special Issue," *Critical Inquiry* 24, no. 2 (1998): 287-88.

³¹ Berlant, "Intimacy: A Special Issue," 281-84.

appear in unusual spaces as well as usual spaces.³² Intimacy is so inextricably connected to our lives and experiences that it is a concept discussed not just in terms of 'types', but also in terms of degrees. We see such concerns in feminist geographies; as Rachel Colls contends "feminist geographies of intimacy illuminate the connectedness and blending of spaces and scales within people's lived, embodied and emotional experiences".³³

This thesis contributes to the on-going critiques that seek to release intimacy from binary oppositions and to explore its spatial dimensions as an active ingredient in the processes that inform the making of architecture. By challenging the 'fixed' character that has long been giving intimacy specific spatial qualities, in this thesis I explore the intimate encounter in public and transient spaces, aiming to investigate space through the shifts of scales that intimacy as a site of exchange entails, and discover in which ways they can provide new ways of knowing. As such, we can discover opportunities offered by the built environment as well as inform anew debates about the urban setting.

In this endeavour which seeks to mobilise opportunities found in the critique of binary oppositions, the works of feminist philosophers such as Rosi Braidotti and Elisabeth Grosz, become important references for thinking, as they theorise the feminist subject within processes of becoming, concerned with issues of mobility, positioning and situatedness. The writings of bell hooks also transform the question of 'who we are' to a question of 'what we want to become'³⁴, prompting us to think about relations of intimacy that bring forward questions of subjectivity in an active

³² Berlant, "Intimacy: A Special Issue," 284.

³³ Shannon Burke, Alexandra Carr, Helena Casson, Kate Coddington, Rachel Colls, Alice Jollans, Sarah Jordan, Katie Smith, Natasha Taylor, and Heather Urquhart, "Generative Spaces: Intimacy, Activism and Teaching Feminist Geographies," *Gender, Place & Culture* 24, no. 5 (2017): 662.

³⁴ bell hooks, *Yearning: Race, Gender, and Cultural Politics* (Boston: South End Press, 1990).

and transformative manner. Elisabeth Grosz's studies of bodies and inhabitation have been employing a turning of the 'inside out' and 'outside in' while bringing philosophy and architecture together to discuss concerns of space. Grosz writes that "Space, like time, is emergence and eruption, oriented not to the ordered, the controlled, the static, but to the event, to movement or action"³⁵, and it is in these attributes that form the infinite possibilities of spatiality in relation to the actions of remembering, experiencing, and relocating.³⁶

Deleuze thinks of the inside as the effect of the outside, where the inside is a fold or a doubling of the outside – as such, Grosz writes, Deleuze forces us to endlessly explore the possibilities of becoming.³⁷ For Grosz, following Deleuze's thinking, the boundary of the inside and the outside is porous and less rigid than one may imagine, calling for "boundaries to be traversed", giving thus value to the understanding of living space within the knowledge formed in 'transitional spaces'. Grosz writes that the outside is the other, the different, which cannot be fully occupied, while the inside is expressed in immediacy and immersion – one needs to be able to utilise both of these positions, to critically address what cannot be seen from the inside and understand its operations.³⁸

Intimacy seems to be an idea that is defined by its 'frontiers', which protects and encloses, creating spheres that do not interact, but are mutually exclusive: as in the example of the private defined as that which is not public. When considered in this view then ideas are easily regulated in the name of the 'protection' of the other realm. Recently, we see such a distinction supporting the growing number of the spaces that are being privatised; spaces that then act as pseudo-public, created

³⁵ Elisabeth A. Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Mass.: MIT Press, 2001), 116.

³⁶ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, 119.

³⁷ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, 63-65.

³⁸ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, xv-xvii.

under the argument in favour of 'secure' and 'clean' spaces, which in reality are designed to serve as controlled and exclusive spaces.³⁹ By looking at the ways we experience space, we also tease out conditions of visibility and invisibility that describe the conditions and circumstances of our everyday lives. This thesis aims to examine and challenge such limits by providing a framework of thinking about the complexity that eventually characterises intimacy and the intimate encounter in space, searching for intimacy in unexpected connections and non-conventional spaces.

1.2 Critical Spatial Practices and Performing Architecture

The issues investigated in this thesis, along with the tactics of enquiry developed for their exploration, respond to approaches to architectural training and practice that challenge the sterile 'problem-solving' approach to design. By 'problem-solving' attitude, I refer to such attitudes that tend to ignore that the world is experienced at multiple scales, being concerned only with the built forms (when there is so much to learn from the un-built too), and promote a design process described as 'clean' and 'in control', which typically ignores the processes and audiences that will come to make these spaces meaningfully lively and dynamic. Instead, this thesis references approaches that value reciprocity and the meaningful exchange of ideas, considering architecture as a discipline that engages with issues of space by recognising and addressing their complexity, and develops through various intersections between theory and practice.

In 2006, when Jane Rendell coined the term 'critical spatial practice', she introduced a 'place between' art and architecture in which different processes are involved together to study "space in connection to social relations, place as a single

³⁹ Leclero, Els. "Privatisation of the Production of Public Space". A+BE | Architecture and the Build Environment, [S.L.], n.5, mar.2018, 1-384

articulation of the spatial and site as a performed place”.⁴⁰ Informed by the writings of Henri Lefebvre⁴¹ and Michel De Certeau⁴² on spatial practice – that foreground processes and understandings of spatial issues as generated by practices, activities and experiences – Rendell points us towards self-reflective modes of working that invite creative and critical approaches in architecture, instead of looking at architecture as the production of a series of stand-alone buildings. In this field one finds a feminist approach to the critical spatial practices which I consider important for architecture and to which a study on intimacy will feed back to its concerns. An important aspect that characterise feminist critical approaches to architecture, which challenges the ‘problem-solving’ attitude, has to do with the emphasis put on relationships and processes cultivated to form the practices we undertake, which become equally important to the actual design outcome. We see these concerns often being materialised in the making of collaborations, the interest in allowing participation to co-author the process as well as expanding discussion outside of architecture.

Architecture is produced in teams: teams of architects, teams of architects and other specialists, teams of architects and the intended users. The way that these creative relations are structured and how they shape the final result vary. The collaborative intent and the engagement of various voices in the process has been an important factor shaping feminist approaches to architecture. We find such an example in the collaborative practice of performance designer and scenographer Dorita Hannah and choreographer Carol Brown, that explore movement and the

⁴⁰ Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006), 20.

⁴¹ Henri Lefebvre, *The Production of Space* (Oxford Basil Blackwell, 1991).

⁴² Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif. ; London: University of California Press, 1984).

spatial dimensions of engagement in site-responsive dance-architecture event.⁴³ Or, we find the invitation of meaningful involvement within the design process of the intended users in the example of Sarah Wigglesworth's work for 'Siobhan Davies Dance Studios'⁴⁴, where architecture has been the product of close collaboration with dancers. Moreover, the idea of inclusivity or the participation of other 'voices' in the process can reflect concerns that go beyond human entities. We find such examples, in the explorations of Katie Lloyd Thomas and Helene Frichot who engage with ecological approaches of materiality in architecture. Lloyd Thomas reminds us the importance of engaging with ways of working 'otherhow' to "produce unknown methods and outcomes which may even exceed them".⁴⁵ Rendell, argues that among the qualities that characterise a feminist approach to critical spatial practice are those of collectivity, subjectivity, alterity, performativity and materiality, which shape their modes of operation.⁴⁶

Intimacy is closely connected to all these qualities mentioned above as a concept which is present in the making of relationships, the way we situate ourselves in the world, the way we engage with an environment, the way we negotiate an encounter with the 'other', and of course the intricate relation between 'internal' and 'external' world. Thinking about architecture as a map of realities intimate spaces can then show us how ideas like private and public might leak into one another, overlap and intensify space. As such, this thesis aims to contribute in discussions and debates about the urban condition and the potential that lies

⁴³ "Carol Brown and Dorita Hannah: Movement-Architecture Projects 2003 - 2007," accessed 16 October 2017. <https://vimeo.com/5053480>.

⁴⁴ "Siobhan Davies Dance Studios," accessed 10 September 2017. <http://www.swarch.co.uk/work/siobhan-davies-dance-studios/>.

⁴⁵ Katie Lloyd Thomas, "Building While Being in It: Notes on Drawing 'Otherhow'," in *Altering Practices: Feminist Politics and Poetics of Space*, ed. Doina Petrusca (New York: Routledge, 2007), 112.

⁴⁶ Rendell, "Critical Spatial Practices: Setting out a Feminist Approach to Some Modes and What Matters in Architecture," 2011, 20.

between lived and built environment when explored through experiences. The concerns and approaches of the interdisciplinary field of 'performing architecture' becomes an important departing point for this thesis, as a practice that explores space through lived experience.

Critical spatial practices are manifested in the shared practice of performance and architecture. When architecture comes with a set of constraints, performance practices come to remind us the value of playfulness, tension, and improvisation. As the art/architectural practice muf reminds us, it is important to work with "pleasure", 'desire', 'dream', 'seducer', 'the borrowed', 'the lent', 'the cared for', – all these operate alongside all the things that are supposed to govern us. Alongside but not mentioned".⁴⁷

Performance and Architecture engage with similar issues that concern the production of space and the structure of actions. Social processes and patterns⁴⁸, psychoanalysis⁴⁹, embodiment, personalization, everyday life⁵⁰, play practices⁵¹ and others, become important points of reference for these engagements. Performance and the 'performative turn' have influenced architectural theory, practice, and educational programmes in architectural schools, prompting attention to the body

⁴⁷ muf, "An Invisible Privilege," in *Altering Practices: Feminist Politics and Poetics of Space*, ed. Doina Petrescu (New York: Taylor and Francis, 2007), 66.

⁴⁸ Erving Goffman, *The Presentation of Self in Everyday Life* (London: Allen Lane The Penguin Press, 1959).; Erving Goffman, *Frame Analysis : An Essay on the Organization of Experience* (Boston, Mass.: Northeastern University Press, 1974).

⁴⁹ Moreno J.L.; Fox J, *The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity by J.L. Moreno, Md* (New York: Springer Publishing, 1987).; Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez (Oxford: Blackwell, 1981).; Jacques Lacan, *The Language of the Self : The Function of Language in Psychoanalysis*, ed. Anthony Wilden, (BaltimoreLondon: Johns Hopkins University Press, 1981).

⁵⁰ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif. ; London: University of California Press, 1984).

⁵¹ Gregory Bateson, *Steps to an Ecology of Mind*, University of Chicago Press ed. (Chicago; London: University of Chicago Press, 1972).; Johan Huizinga, *Homo Ludens: A Study of Play-Element in Culture* (Abingdon, Oxon: Routledge, 2002).; Roger Caillois, *Man, Play, and Games* (London: Thames and Hudson, 1962).

and lived experience as well as putting emphasis on ideas of agency, improvisation, temporality and affect. It is not the purpose of this section to present a full map of the field, yet I wish to shortly introduce some of the points and concerns that come to weave these interdisciplinary engagements.

The shared interests of Architecture and Performance have created encounters between the two fields, creating different approaches that bring them together. 'Performance', 'performing', 'performative', have been used to describe the intersection of performing arts with architecture or to architectural practice as a whole; yet, their meanings have been used inconsistently to describe diverse phenomena, concepts, and outcomes.⁵² For example, under these terms we might encounter examples of kinetic architecture, which produces ephemeral and transformative structures⁵³, to performative methods in architecture as in the performance-led architecture in the example of Haword Tompkins design approach to the Battersea Arts Centre redevelopment⁵⁴, and discussions about the urban environment which becomes "a stage on which it [architecture] literally and actively performs".⁵⁵

Dorita Hannah talking about architecture as a 'performative medium' identifies three roles that she sees performance playing in the built environment, "from sites as active public events (performative architecture); to spaces specifically designed to house the event (performance architecture); to aesthetic events that

⁵² Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass: MIT Press, 2010).; *Performativity and Performance*, ed. Andrew Parker and Eve Kosofsky Sedgwick, (New York; London: Routledge, 1995).; Lance Hosey, "Performatism," *Architect* 99, no. 6 (2010).; Omar Khan and Dorita Hannah, "Performance/Architecture," *Journal of Architectural Education*, no. 4 (2008).

⁵³ Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass: MIT Press, 2010), 82-83.

⁵⁴ "Playground Projects," accessed 24 November, 2014. http://playgroundprojects.bac.org.uk/pages/3?page_num=4.

⁵⁵ Branko Kolarevic and Ali Malkawi, *Performative Architecture: Beyond Instrumentality* (London: Spon, 2005), 205.

integrate art and architecture (performing architecture)".⁵⁶ In all three cases we encounter ideas of how architecture can be dramatised, how space can be manipulated, and how dramaturgies can be built for specific spaces.

In what has become known as the 'performative turn' in social sciences, we see a radical reconceptualization of performance; it is not only a matter of recognising social life as performative but taking performance as both the subject and method of their research. As Marvin Carlson notes, the concept of performance has been very useful in understanding and analysing various operations that exceed the theatrical realm.⁵⁷ The focus is on how an activity is framed, the environment in which it takes place, as well as the way 'performers' and 'audience' interact and (co)-create meanings and experiencing a situation. As performance theorist Richard Schechner says: 'Performativity— or, commonly 'performance'— is *everywhere* in life from ordinary gestures to macrodramas'.⁵⁸ Performances in everyday life (greetings, display of emotions, professional roles etc.), sporting events, ceremonies rites, play, political rallies, but also activities like writing, have been considered as performative and have been studied in various contexts.

Studies such as cultural anthropologist's Victor Turner in social drama⁵⁹, sociologist Roger Caillois's notion of play⁶⁰, or sociologist Ervin Goffman's studies of social interaction⁶¹, attempted to use the concept of performance beyond its purely artistic-bound connotations and thus producing new ways of talking about social life. As artist Chris Salter highlights, the most important aspect of the performative turn

⁵⁶ Dorita Hannah, "Editorial / Sceno-Architecture," *ERA21*, no. 03 (2011): 5.

⁵⁷ Marvin Carlson, *Performance: A Critical Introduction*, (New York: Routledge, 2004).

⁵⁸ Richard Schechner, *Performance Theory*, Routledge Classics (London: Routledge, 2003), 32.

⁵⁹ Victor W. Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (Ithaca, N.Y.: Cornell University Press, 1974).

⁶⁰ Roger Caillois, *Man, Play, and Games* (London: Thames and Hudson, 1962).

⁶¹ Erving Goffman, *The Presentation of Self in Everyday Life* (London: Allen Lane The Penguin Press, 1959).

lays on the fact that “performance is no longer only the subject of research but becomes also the *method* by which research can be conducted”.⁶²

Performance ethnographer Dwight Conquergood has noted that ‘the progression from focusing on performance as a context-specific event to performance as a lens and method for conducting research has promoted a vigorous critique of research presuppositions, methodologies, and forms of scholarly representation’.⁶³ He addressed four key terms that have become significant for the discourse of the ‘anthropology of performance’: *poetics*, *play*, *process* and *power* – where each term introduces a cluster of issues and interests. He links poetics with the constructed nature of human realities, reminding us of the creative force that people hold to keep reimagining and reinventing the world, which is present in festivals, dramas, rituals, spectacles, narratives, metaphors, games, etc.⁶⁴ At the same time, poetics exists also in the telling of these stories by the researchers who lived and witnessed them. Play is linked to improvisation and innovation, ideas of framing and experimentation, including the unsettling of definitions and certainties, through the subversive acts and playful impulses of a trickster figure.⁶⁵ Process means moving away from the static, fixed and stable, which is measured and dependent on certain variables. Instead, a process-centered way of thinking unfolds around forces that resist closure as we encounter in the dynamics of social life.⁶⁶

⁶² Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass: MIT Press, 2010), xxv.

⁶³ Dwight Conquergood, "Poetics, Play, Process, and Power: The Performative Turn in Anthropology," (Taylor & Francis Group, 1989), 82.

⁶⁴ Dwight Conquergood, "Poetics, Play, Process, and Power: The Performative Turn in Anthropology," (Taylor & Francis Group, 1989), 83.

⁶⁵ Conquergood, "Poetics, Play, Process, and Power: The Performative Turn in Anthropology," 83.

⁶⁶ Conquergood, "Poetics, Play, Process, and Power: The Performative Turn in Anthropology," 83.

Power reveals performance as a site of struggle, situating between competing forces.⁶⁷

Performance as research or performative research uses multiple methods, and its contribution is based on the claim that 'creative production can constitute intellectual inquiry'.⁶⁸ This kind of research requires a sort of act — acting in some fashion. Among other examples that constitute such acts we encounter collaboration, oral history, experimental theatre and dance, and walking practices. Recognising a shared interest in architecture and performance in the production and articulation of space, structuring of action and event (encounter between built form and lived body), we find two core points in performance research that come to shape this shared field: the kind of knowledge that performance can generate as well as the search for appropriate modalities through which to communicate about and in terms of performance.⁶⁹

The 'spatial turn', generated in the works of Michel Foucault (1986)⁷⁰, Henri Lefebvre (1991)⁷¹ and Michel De Certeau (1984)⁷², endorsed concerns about space in performance practice located outside of the theatre space. In addition, as Andrew Filmer and Juliet Rufford note, ideas of performativity as developed by Judith Butler (1990) and informed by J.L. Austin's philosophy of language (1962), have induced the development of site-specific theatre, and in some cases practices that reject

⁶⁷ Conquergood, "Poetics, Play, Process, and Power: The Performative Turn in Anthropology," 84.

⁶⁸ Shannon Rose Riley and Lynette Hunter, *Mapping Landscapes for Performance as Research* (New York: Palgrave Macmillan, 2009), xv.

⁶⁹ Riley and Hunter, *Mapping Landscapes for Performance as Research*.

⁷⁰ Michel Foucault, "Of Other Spaces " in *Heterotopia and the City*, ed. Michiel Dehaene and de Lieven Cauter (Oxon: Routledge, 1967).

⁷¹ Henri Lefebvre, *The Production of Space* (Oxford Basil Blackwell, 1991).

⁷² Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif. ; London: University of California Press, 1984).

completely theatre architecture as a typology.⁷³ Such ideas have also inspired architecture practice to critique and challenge 'what architecture can be', as in the case of the Roman architects 'Stalker' (Laboratory for Urban Interventions) who use the walking practice as a thinking and design tool. Inspired by Tarkovsky's film 'Stalker', the architecture collective Osservatorio Nomade, founded in 2002, engages with urban research. The 'Stalker' group uses collective walking as a practice that allows them to immerse themselves with others in places that are in a limbo state; places which would be considered 'problematic' within a traditional architectural approach. Walking in their practice becomes a method to bring to the focus marginal spaces and communities through processes that are grounded in social and environmental relations.⁷⁴

Ideas of performativity have shaped architecture's interests in several ways. Chris Salter argues that the performative aspect of architecture derives from its "ongoing fascination with movement, event, duration, action, and material transformation".⁷⁵ According to Salter developments in architectural approaches during the 1960s and 1970s fostered a shift from construction to more ephemeral architectural experiments with structures that move, aiming to question stable materiality. As Salter suggests, a desire was born to think of architecture in a 'state of becoming'; an 'active practice' that suggests a continuous transformation through interacting with it.⁷⁶ Architecture's performativity in that sense conveys a sort of expression or a form of interaction, realised within a state of constant transformation

⁷³ Andrew Filmer and Juliet Rufford, "Introduction: Performing Architectures " in *Performing Architectures: Projects, Practices, Pedagogies*, ed. Andrew Filmer and Juliet Rufford (London: Bloomsbury Methuen Drama, 2018), 4.

⁷⁴ Lorenzo Romito, "Stalker," in *Suburban Discipline*, ed. Peter Lang and Tam Miller (New York: Princeton Architectural Press, 1997).

⁷⁵ Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass: MIT Press, 2010), xxxvii.

⁷⁶ Salter, *Entangled: Technology and the Transformation of Performance*, xxvii, 82.

by showcasing proposals of responsive environments, structures with movable elements, interactive screen surfaces, and environments created by the transformation of a material (smart materials).

David Leatherbarrow has described architectural performance as a “shift of orientation in architectural theory and practice, from what a building *is* to what it *does*”.⁷⁷ Architectural performance may describe technical aspects that develop in a line of anticipation and prediction, producing outcomes of expected accuracy, but Leatherbarrow reminds us that we cannot ignore the fact that uncertainty exists in the heart of architectural performance. A built environment develops around all these elements designed out of instrumental reasoning, but at the same time, its eventful character lies on the potential of the unforeseen and unfolds as a contextualised and situated understanding (people, place, the impromptu). Leatherbarrow argues that a theory of architectural performativity shall embrace the reciprocity of both aspects to build a method that truly reveals a building’s possibilities for action.

Bernard Tschumi’s architecture has been significant in thinking about space through lived experience, making movement, action and event central in his architecture. His ideas of ‘event-space’ bring together ideas of space as there were explored in dance and film, interpreted in spatial scripts and movement notations.⁷⁸ Tschumi sees architecture as “both the space and what happens in it. Hence, at no moment could one say that architecture is the container; it is as much defined by movement”.⁷⁹ For Tschumi, therefore, ideas of space are inextricably connected to movement and actions, foregrounding bodily experience as the leading principle.

⁷⁷ David Leatherbarrow, "Architecture's Unscripted Performance," in *Performative Architecture: Beyond Instrumentality*, ed. Branko Kolarevic and Ali Malkawi (London: Spon, 2005), 7.

⁷⁸ Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994).

⁷⁹ Khan and Hannah, "Performance/Architecture," 53.

Other architects have also taken upon exploration of how ideas of a spatiotemporal event can unfix preconceived notions about how architecture operates, as in the case of Diller Scofidio + Renfro with their 'architecture of atmosphere' media pavilion 'Blur Building' (2002)⁸⁰. But also, we find the performative gesture in examples of the past, as in the case of the architectural performances of vandalism and demolition of Gordon Matta-Clark that came as a critique of the failed architectural policies in the 1970s.⁸¹

Today such explorations have become again more systematic, creating new and unexpected directions for architecture. In 2007, 'Performance Architecture' emerged as a term by two separate, yet coinciding approaches, through the works and writings of New York practitioner Alex Schweder and Portuguese architect Pedro Gagahno; both looking at 'performance architecture' as a continuum of performance art. Writer Agnieszka Gratza sees a natural alliance between architecture and performance through their mutual concern with the actions and gestures that take place in space.⁸² A growing interest which acknowledges and builds upon previous experiments that investigate the relationship between performance art and architecture, recognising architecture as a process or an event.⁸³ Schweder's architectural experiments of social relationships, often conducted in collaboration with artist Ward Shelley, involve kinetic structures of 'living together' and other studies that promote an experiential understanding of

⁸⁰ Richard Scofidio and Elizabeth Diller, *Blur: The Making of Nothing* (New York: Abrams, 2002).

⁸¹ Stephen Walker, *Gordon Matta-Clark : Art, Architecture and the Attack on Modernism* (London ; New York I.B. Tauris, 2009).

⁸² Agnieszka Gratza, "Open House: On the Evolution of 'Performance Architecture'," *Frieze*, no. 157 (2013).

⁸³ Gratza, "Open House: On the Evolution of 'Performance Architecture'," 141.

architecture. Schweder considers architecture as a psychological condition which can be explored through various media.⁸⁴

A growing interest in performance and architecture has been enriching the exchange of ideas and practices the recent years. In 2011, the architectural performance piece 'IKEA disobedients' by Andrés Jaque Arquitectos, which looked at the house as a semi-public space through participatory performances with communities, was the first 'architectural situation' to be acquired by MoMA.⁸⁵ In 2013 a series of events organised by Tate Britain attempted to answer the questions of 'what does performance have to do with architecture?' and 'how can a building perform, how can we perform a building?' In 2014, the conference 'Dramatic Architectures' brought forward discussions and concerns from both fields. In 2015, the Theatre Architecture Working Group of the International Federation of Theatre Research (IFTR) organised a public event at the Prague Quadrennial that wished to explore the 'shared practice' of performance and architecture as situated within what Rosalind Kraus has termed as an 'expanded field' of spatial and artistic practice, bringing to the foreground questions concerning the collaborative, pedagogical, and creative aspects of it.⁸⁶ This led to the recent publication of 'Performing Architectures: projects, practices, pedagogies', which presents interdisciplinary approaches on thinking about the production of space through action and movement. In 2015, the 'Viral Institute of Performance Architecture' was initiated, aiming to put forward the idea of the architect as one where s/he is the designer, the maker, the observer but also the performer.

⁸⁴ Alex Schweder, "In Orbit of Dead Man Friend," in *Performing Architectures: Projects, Practices, Pedagogies*, ed. Andrew Filmer and Juliet Rufford (London: Bloomsbury Methuen Drama, 2018).

⁸⁵ "Ikea Disobedients," accessed 21 September, 2015. <https://www.moma.org/collection/works/156886>.

⁸⁶ "'Shared Practice' - the International Federation for Theatre Research," accessed 16 May, 2015. <https://www.iftr.org/working-groups/theatre-architecture/call-for-papers>.

Finally, the interdisciplinary field of performance architecture contributes also in the development of new pedagogical tools in architecture, where subjects, selves and spaces are understood to be performed and constructed (rather than simply represented) and where forms of action endorse an understanding of the practice, which, according to Jane Rendell, acts “as a process which occurs not only through the design of buildings but also through the activities of using, occupying and experiencing them, and through the various modes of writing and imaging used to describe, analyse and interrogate space”.⁸⁷

In particular, the experiments and themes that performance art brought forward in the 1960s and their emergence during the 1970s, influenced educational programmes in art and architecture schools shaping new paths and approaches in the way architecture as a discipline was perceived, taught, and produced. As Kylika and Anastasiadi note, this new way of thinking affected not only the form of the classroom but also changed the curriculum and subjects.⁸⁸

Since the 1960s, as art historian Claire Bishop notes, art puts great emphasis on the social dimension of participation, as a way to bring art closer to everyday life, and we see the development of artistic approaches that encouraged participation and put emphasis in the process and the embodied experience. Bishop describes a participatory impulse that makes the viewer a participant by being physically and actively engaged with a work of art.⁸⁹ The influential works of avant-garde tradition of that period including, amongst others, the works of artists such as

⁸⁷ Jane Rendell, “Only Resist: a feminist approach to critical spatial practice”, *The Architectural Review*, February 2018, accessed 29th May, 2018, <https://www.architectural-review.com/essays/only-resist-a-feminist-approach-to-critical-spatial-practice/10028246.article>

⁸⁸ Aiki Kylika and Kyveli Anastasiadi, “Viral Institute of Performance Architecture,” *Performance Research* 21, no. 6 (2016): 87.

⁸⁹ Claire Bishop, *Participation* (London: Whitechapel, 2006).

John Cage, Merce Cunningham, Ann Halprin, Allan Kaprow, enacted a new genre in art and theatre called performance or performance art.

This later, in 1970s, is recognised as an artistic mode in its own right and gains such interest for 'performance studies' to be developed. The work of Richard Schechner is an important reference here for the way that performance studies have been shaped.⁹⁰ In the beginning, this new field draws inspiration and methods from the experimental works of 1960s, and then drives towards new directions. Professor of Theatre and Comparative Literature Marvin Carlson, following a definition given by Stern and Herderson in 'Performance: Texts and Contexts', explains that, although these works vary widely, they also share a number of common characteristics. I am citing here some of them as described in Carlson's text:

"i) interest in principles of collage, assemblages and simultaneity ii) interest in using 'found' as well as 'made' materials, iii) reliance upon unusual juxtapositions of incongruous, seemingly unrelated images, iv) interest in theories of play (including parody, joke, breaking rules and whimsy), v) open-endedness or undecidability of form".⁹¹

The embodied understanding of lived experience is in the core of all these approaches, which explore space by tracking subtle processes of everyday activities, spatial encounters, incorporating ideas of fluidity and movement. As Beth Weinstein argues "Central to architecture's performances are the living, embodied occasions, events and actions, the intended as well as unscripted practices and improvisations of space".⁹² I develop this thesis in this field of enquiry aware of the issues raised and the concerns that guide such creative approaches, which have actively structured the framing of this research on intimacy. I wish subsequently to show in

⁹⁰ Richard Schechner, *Performance Studies: An Introduction*, ed. Richard Schechner and Sara Brady, Oxon (Routledge 2002).

⁹¹ Marvin Carlson, *Performance: A Critical Introduction*, (New York: Routledge, 2004), 84.

⁹² Beth Weinstein, "Bringing Performance into Architectural Pedagogy " in *Performing Architectures: Projects, Practices, Pedagogies*, ed. Andrew Filmer and Juliet Rufford (London: Bloomsbury Methuen Drama, 2018), 189.

which ways can research on intimacy inform such performative explorations of space.

1.3 Spatial Approaches to Intimacy: Methods and Thesis Structure

This thesis suggests that the concept of intimacy is multifaceted and often paradoxical and examines such conditions. It explores conditions of intimacy among strangers, in the public, on the move. It does so, through the practice of 'walking with' which is explored and developed throughout the thesis in the form of walking activities: walking workshops, walking events, and walking encounters. This thesis creates a framework of thinking about intimate qualities informed by psychoanalytic theories that study the various thresholds and boundaries between 'internal' and 'external' world: inner and outer, personal and social, private and public, subject and object. In particular, the theories of the 'transitional space' of Donald W. Winnicott and of 'extimacy' of Jacques Lacan become important references for this thesis. The theories are not used as tools for interpreting specific phenomena, but they are used to create a framework of understanding that acknowledges the different aspects of intimacy.

This thesis engages with the urban setting through the shared experience of walking. Borden, Kerr, Pivaro and Rendell, suggest three strategies for engaging with the city: 'experience and identity', 'memory and remembering', and 'resistance and appropriation', by looking at the city as a site of interventions and new socio-spatial creations.⁹³ Practicing space

means being 'in' and 'with' space. Walking in this research becomes the method of practicing space with others. I study the concept of intimacy through and within the

⁹³ Iain Borden, Joe Kerr, Alicia Pivaro, and Jane Rendell, "Narratives of Architecture in the City," in *Strangely Familiar: Narratives of Architecture in the City*, ed. Iain Borden, et al. (London: Routledge, 1996), 12.

practice of walking and, at the same time, I examine 'walking with' as a site of intimacy, which forms an approach towards environments of openness in performative explorations of spaces. Both fields share an equal part in the research, informing and feeding each other as questions, practices, methods, approaches, and sites of explorations, while ideas were developed through individual and collaborative projects.

The practice of this research operates in interdisciplinarity, which means that it operates in uncertainty. Interdisciplinarity calls for a mode of 'thinking between' that creates a new hybrid forms of thinking. It is often that the practices mentioned in the previous section engage with interdisciplinary processes as a site of exchange between theory and practice, which offers critical, political, and ethical possibilities towards the research event. The collaborative element is also important in such practices bringing together architecture to work with other disciplines as a way of "thinking through the relations between areas"⁹⁴ – thinking creatively and inventively. Jane Rendell stresses the difficulties of interdisciplinarity but at the same time highlights its promise of a transformative potential if approached with commitment:

[...] interdisciplinary projects are for me both ethical and political – interdisciplinary work is difficult – not only critically and intellectually, but also emotionally and physically. In demanding that we exchange what we know of what we don't know, and give up the safety of competence for the dangers of inability, the transformational work produces a potentially destabilising engagement with dominant power structures allowing the emergence of new and often uncertain forms of knowledge.⁹⁵

⁹⁴ Mieke Bal and Inge E. Boer, *The Point of Theory: Practices of Cultural Analysis* (New York: Continuum, 1994), 8.

⁹⁵ Jane Rendell, "Critical Spatial Practices: Setting out a Feminist Approach to Some Modes and What Matters in Architecture," in *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, ed. Lori A. Brown (Farnham, Surrey, England: Ashgate Publishing Limited, 2011), 23.

Driven by interdisciplinary concerns the practice of muf architecture/art engages with long participatory processes. Reflecting on the meeting of art and architecture in their work, an architect member of muf comments on how art has change her view of the practice: “There is a sharp contrast with what Katherine (Katherine Clarke, artist colleague) has taught me – that the conclusion is unknown – with the deceptive reassurances of architects who begin by describing a conclusion”.⁹⁶ As mentioned at the beginning of this introductory chapter, it was important for this research not only to resist this ‘problem-solving’/ conclusive attitude but to contribute also through the development of its tactics of inquiry to methods of openness that can enrich architectural processes and explorations of space. This is manifested in the way that theory and practice organically fed into each other throughout the research as well as the way that methods were developed to maintain the speculative character of each research event, arriving to new questions in the end of each research activity.

In this thesis, ‘walking with’ emerges as a speculative practice which invites the participants of each research event to actively share their experiences. We find the idea of interactional exchanges through dialogues in the heart of qualitative methods and in particular of qualitative methods (in-depth or intensive, semi-structured or loosely structured).⁹⁷ Such interactions rely typically in the participant’s capacities to “verbalise, interact, conceptualise and remember” Mason explains. However, Mason argues, we can discern in them accounts from particular points of views, where subtle power relationships may influence the conversation especially

⁹⁶ muf, *Muf, This Is What We Do: A Muf Manual* (London: Ellipsis, 2001), 25.

⁹⁷ Jennifer Mason, *Qualitative Researching*, (London, California, New Delhi; SAGE Publications Ltd, 2002)

in relation to expectation of what 'should' be said.⁹⁸ The walking practice as a method, builds upon the idea of the 'exchange' as a sensory enquiry, which offers studies that are situated, relational, and material; revealing thus complexities and aspects of researching that are essential to social sciences, humanities, and spatial disciplines. In this thesis, the question of the intimate as a site of encounter is located in the enquiry of the 'with', which comes to shape the site of exchanges within the walking practice, shaping but also revealing relations on the move.

Walking methodologies have been growing over the years for their potential to reflect on the relationships between people, spaces and social worlds. Although, walking has a long tradition as an ethnographic method, in recent years it has been the interest in walking as a methodological tool that has been growing because of the possibilities it offers to the researcher/participant to (re)-engage with the things we seek to understand, opening the door to a more sensuous form of scholarship. Observations and insights unfolded during walking events embrace sounds, smells, emotions, movement and memory into their accounts. While walking has been largely discussed as a meditative or heroic practice, considered as solitary, today walking methodologies favour the social elements of the practice, examining the insights gained from interviewing people on foot; elaborating thus on the interactional aspect of walking with others. Talking and walking with participants has enabled researchers not only to develop studies informed by the places in which the study takes place, but also to elaborate on the ways that the transient, embodied and multi-sensual aspects of walking can inform and benefit the research event. Today, the growing variety of walking methodologies as a qualitative research methodology as well as the use of walking as a performative form of exploration in

⁹⁸ Jennifer Mason, *Qualitative Researching*, (London, California, New Delhi; SAGE Publications Ltd, 2002), 77-82

creative research approaches come to explore the conceptual, practical and technical issues that walking entails, rethinking, consequentially, the very notion of the way that walking as a method has been used so far. As Charlotte Bates and Alex Rhys-Taylor underline, “reimagining walking as a ‘wilder’ way of knowing, as a method and practice, entails a lot of potential in addressing critically and innovatively a broad range of research questions as well as be utilised as a teaching setting.”⁹⁹ Important ideas and practices from walking research that come to shape the development of ‘walking with’ as a form of engagement and mode of exploration in this thesis is fully discussed and examined in chapter 3.

The thesis develops around a series of walking encounters. The spatial dimensions of intimacy are explored through walking, which reveals how a place is desired, imagined, made, and lived. The actual ‘encounter’ is also explored as a site of intimacy through experiments of participation informed by people’s individual and collective experiences. I was interested in investing in the intelligence acquired in the production of knowledge by the role of the experiential, motivated by the emotional, personal, and subjective accounts of the participants, to allow for the outcomes of each project to inform the theoretical investigation of intimacy and respectively let such discussions feed back into the shaping the research question(s) of the project that followed.

⁹⁹ Charlotte Bates, Alex Rhys-Taylor, “Finding Our Feet”, in *Walking Through Social Research*, ed. Charlotte Bates and Alex Rhys-Taylor, (Oxon; New York: Routledge, 2017), 1-11

RESEARCH ACTIVITIES
<p>‘Symphony of a Missing Room’ by Lundahl and Seidl: Guides Training Week</p> <p>23-25 April 2014, London</p> <p>Description: I joined the performers during the last three days of the training week for the intimate, immersive performance piece ‘Symphony of a Missing Room’, devised for museums. The aim of the week was to create a methodology for the performers who act as facilitators in the work, through exercises and discussions.</p>
<p>‘The Playful Pedestrian’ (walking event)</p> <p>14 August 2015, Edinburgh</p> <p>Description: A 2hour walking event, co-organised with Ruth Burgon. The facilitators and 16 participants engaged in an afternoon of playful pedestrian experiments and discussions of key theoretical texts about urban walking.</p>
<p>‘Walking with You’ (walking dialogues)</p> <p>October –November 2015, Edinburgh</p> <p>Description: I developed the ‘Walking with You’ project around seven invitations where I asked participants to take me for a walk at a public space they consider as ‘home’.</p>
<p>Silence, Narrative, and the Intimacy of the City (workshops)</p> <p>15-19 February 2016, Edinburgh</p> <p>Description: I co-organised a Workshop Symposium consisted of five workshops, in which I led a workshop addressing all the facilitators of the event (a total of ten people), exploring the themes of the event through performed encounters (e.g. walking encounters)</p>

Imaginary Walks (workshop)

22 February 2017, School of Architecture, University of Newcastle

Description: A 2hour workshop with undergraduate architecture students exploring the intimate in-between as a mediator of co-creating experiences through movement

Walking Narratives (workshop)

18-22 December 2018, Royal Academy of Fine Arts (ARBA- ESA), Brussels

Description: A workshop activity, organised in collaboration with Christos Kakalis, in the context of a module in the Royal Academy of Fine Arts (ARBA- ESA), looking at walking as research, with a group of 15 students (architecture, dance, fine arts, photography), exploring the city through the idea of 'walking narratives'.

The walking encounters were structured as walking workshops or walking events and took place in different stages of the research, each feeding into the next and thus setting thus different intentions. Some of them were organised and were led individually and others were developed within collaborations. The projects are presented in chronological order and as such the conceptual discussion follows equally the themes explored and revealed at that time, making links and comparisons where necessary. 'Imaginary Walks' constitute the only exception, as this workshop is discussed earlier in this thesis than its date would suggest. This happens because the workshop was devised earlier than the time it eventually took place due to restrictions to the academic calendar at the University of Newcastle. As a result, the themes and tools it engages with resonate and inform the explorations presented earlier in the research.

It was crucial in the research to challenge the assumption that walking will do something specific before the happening of the event itself. As such, each walking

encounter explores how to structure the 'with' relationship in order to keep the speculative character intact through the research walking event. In this process, I was always approaching 'with; as a mode rather than a fixed condition, a practice that involves openness. The creative component that characterises the processes and methodologies through which the outcomes were produced offers unpredictability in the research activities and allows both the participants and me as the researcher to structure organically our involvement in the event. It is this desired openness that invites all participating members to discover the way they would like to talk about intimacy and engage with the intimate encounter. An account of the procedure and techniques utilised to maintain the openness of the research events and shape the 'walking with' condition, as they evolved throughout this research, are examined in the last chapter of the thesis. So, although the intentions of the 'walking with' practice are defined at the beginning of the research (chapter 3), and particularities of each research event are discussed when throughout the thesis when each event is introduced, the reader will have to wait until the last chapter to discover how the notion of openness came to frame overall this thesis. This decision was taken deliberately as I believed that it would be important for the reader to have a more complete view of the research activities to be able to examine closer the emerging threads that shaped each walking encounter.

The thesis brings intimacy from the enclosed and controlled spaces to the unpredictable public space, testing ideas of intimacy from what is 'known' and 'expected' to aspects of intimacy that expand our understanding of it and challenge our preconceptions. Winnicott's concept of 'holding environment' and Lacan's concept of 'extimacy' become the two of the leading concepts that structure this investigation by letting us 'think creatively' about the questions that we ask and the

way we discuss the intimate encounter. The qualities of the 'holding environment' are revealed in the first investigations of the intimate encounter, however, as the projects begin to be more open in their structure, conflictual aspects of intimacy are revealed, which ask us to engage with the question of the intimate encounter through a new lens of understanding. The agonistic aspects of intimacy are then supported by the concept of 'extimacy'. I weave ideas to create a framework that brings together questions of the subjects and questions of the environments they inhabit. Both questions are of equal importance that need to be considered concurrently in issues of intimacy, and consequently in issues regarding spaces of intimacy.

The narrative follows this examination of intimacy through the projects and the ideas that are generated within these actions that come to organise the themes that each chapter discusses. To be able to challenge the 'fixed' character of intimacy and examine anew intimacy's spatial qualities, I begin this investigation with an exploration of gentle performance practices of proximity or immersivity that invest in the intimate encounter as a creative site of exchange. It is in these practices that we revisit ideas of nurture and care that we associate with intimacy placed though in unexpected settings and unexpected relations. In such explorations, intimacy is examined in the context of responsiveness and active exchange with others and reveals paradoxical notions of otherness and togetherness. These notions are explored further in relation to urban space, discussed and practiced in the walking activities that follow. As the walking encounters tease out ideas about intimacy and intimate spaces, a new framework of thinking and discussing intimacy is being constructed, which on its right not only generates an expanded understanding of

intimacy's complexity, but also reveals new dimensions for consideration in the way that the intimate encounter can inform tactics of enquiry.

In this introductory chapter, I mapped qualities of intimacy that deny their fixity in the domestic and protected interior and suggest intimacy's potential to be found in unexpected relations and consequently unexpected spaces. I made links to practices in which intimacy matters, as a notion closely associated with architectural practices that build relations rather than escape them, understanding space through experiences and challenging disciplinary boundaries.

In Chapter 2: Performing Intimacy, I look at performance practices of proximity that call for a mode of participation based on trust and immediacy¹⁰⁰. Ideas of presence, awareness, and environmental approaches to space become important references, which are studied through past and current examples. Mythologies of intimacy, and in particular Peter Sloterdijk's theory of the 'intimate mediator'¹⁰¹, introduce intimacy as a field of expansion. The idea of a guide who acts as a mediator is examined in practices of that use the act of 'holding hands' as an intimate act of engagement. Finally, the idea of holding as 'holding an experience' in creativity and play is explored in the context of a workshop exercise with a group of architecture students. The concept of the 'transitional space' by D.W. Winnicott shapes the idea of intimacy as environment.

In Chapter 3: The practice of 'walking with', I look into the diverse practice of walking and discuss some of the principles that frame it as an active research method and a dynamic artistic practice. Walking, being present in so many aspects of our everyday lives, constitutes a rich in meaning embodied practice and a critical

¹⁰⁰ Ben Cranfield and Louise Owen, "Editorial on Proximity," *Performance Research* 22, no. 3 (2017).

¹⁰¹ Peter Sloterdijk, *Bubbles: Microspherology*, ed. Wieland Hoban, *Microspherology* (Los Angeles, Calif.; Cambridge, Mass.: Semiotexte, The MIT Press, 2011).

tool of study: we encounter walking as a cultural practice, a meditative practice, a radical practice, a healing practice, art practice, a practice of social engagement, etc. The chapter opens with 'The Playful Pedestrian', a walking event which took a group of students and other participants into the streets of Edinburgh to engage into a series of playful exercises, introducing opportunities offered by the spatiotemporal operations of walking.

My aim is to propose and frame a practice of 'walking with', where 'with' foregrounds intimacy as a site of interactions. This is informed by studying walking as an ethnographic method, walking as a therapeutic activity, and walking as an artistic practice as well as hybrid practices that produce performative walks for specific context. The convivial nature of walking is discussed primarily with reference to women walking artists. Finally, I address concerns and issues that shape walking as a spatial performative practice and frame 'walking with' in them. The intention of 'walking with' guides and structures all the research activities of this thesis.

In chapter 4: Walking Encounters and Mobile Intimacies, I discuss intimacy as a fluid concept that denies fixity. The chapter is structured in such a way to bring to the fore the voices of the participants who participated in two walking activities, the 'Walking with You' project and the 'Workshop Symposium: Silence, Narrative, and Intimacy in the City'. In this chapter, I present material from the participants' stories shared during the walking encounters and material from an exhibition that was organised some months later to showcase the material from the Workshop Symposium. The idea of 'home' structures this chapter and unfolds intimacy as safety, intimacy as risk, intimacy as a mediator between physical and imaginary landscapes. In addition, the chapter builds upon theories, which study intimacy as

‘mobile’, as in the study of ‘mobile intimacy’ by Anthony Elliot and John Urry¹⁰², as well as theories that study the subject in transitions and rest pauses, as Rosi Braidotti’s nomadic subject¹⁰³. The discussed mobile maps of dwelling position intimacy in relation to ideas of reinvention and recreation. The practice of ‘walking with’ brings intimacy in public space in this chapter and at the same time also acts as a space of intimacy expanding as the actions develop.

In chapter 5: Intimacy and Conflict, explores the paradoxical presence of intimacy in systems of power and conflictual relations. The chapter follows the intimate relationship between antagonists to examine how vulnerability and risk shape conditions of closeness. Intimate walks in the chapter take the form of voyeuristic experiences structured upon seduction, which is another form of power. Where in chapter 2 we saw the idea of ‘expansion’ through mediation, in chapter 5 we see the idea of alienation in closeness. Jacques Lacan’s mirror stage becomes an important reference to discuss the agonistic aspects of intimacy. The chapter closes by offering a framework of thinking about intimacy, by bringing together Winnicott’s theory of transitional space and Lacan’s extimacy; bringing thus together the questions of the subject and the environment as matters of equal importance that need to be considered concurrently in issues of intimacy.

Finally, in chapter 6: Performing Openness, I discuss the tactics devised in this thesis to maintain the speculative character of the research event and reflect on the ways that ideas about intimacy, which have been developing through the walking explorations, feed back on the processes and tactics in a reciprocal manner. Scorings and narrative devices craft structures of openness that playfully create situations that bring together the questions of the subject and the environment:

¹⁰² Anthony Elliott and John Urry, *Mobile Lives* (London: Routledge, 2010).

¹⁰³ Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, (New York: Columbia University Press, 2011).

approaching environments through ideas of presence and, at the same time, addressing the 'Other' by unsettling fixed positions.

Finally, in the conclusions, I summarise the points that lead this research in arguing about the importance of acknowledging intimacy as an unfixed idea and the ways that the suggested framework addresses intimacy's complexities. In addition, I also suggest 'walking with' as a practice of encounters, which can act as dynamic way of communicating and co-creating experiences.

1.5 Writing about intimacy

Writing is a material practice. As such, Della Pollock argues, requires reflexive engagement.¹⁰⁴ Mona Livholts referring to practices of textual forms in research, puts emphasis on a question that is not often asked: 'what forms of writing does the research question demands?'¹⁰⁵ Performative writing has been developing as a reflexive medium that appears in a variety of forms, present in anthropology, feminist critique and writings about performance. For example, research projects in performance ethnography are presented in alternative forms of writing, which include auto ethnography (writing 'in' the phenomena). As Norman Denzin writes, following Laurel Richardson's discussion about 'creative analytic practices', reflexive performance narrative forms include:

[...] not only performance autoethnography, but also short stories, conversations, fiction, creative nonfiction, photographic essays, personal essays, personal narratives of the self, writing stories, self-stories, fragmented or layered texts, critical autobiography, memoirs, personal

¹⁰⁴ Della Pollock, "Performing Writing " in *The Ends of Performance*, ed. Peggy Phelan and Jill Lane (New York; London: New York University Press, 1998), 75.

¹⁰⁵ Mona Livholts, "Introduction: Contemporary Untimely Post/Academic Writings: Transforming the Shape of Knowledge in Feminist Studies," in *Emergent Writing Methodologies in Feminist Studies*, ed. Mona Livholts (New York; Abingdon: Routledge, 2012).

histories, cultural criticism co-constructed performance narratives, and performance writing¹⁰⁶

Pollock writing about the performative writing presents as key qualities of such a writing practice: being evocative, metaphorical, metonymic, subjective, nervous, citational, and consequential.¹⁰⁷ Performing writing or writing performatively opens to incursion, permeation and multiplicity – it develops around tensions and asymmetries.¹⁰⁸ It develops in the intimate co-performance of language and experience, as a technique that allows one to be reflective about their own thinking process and not a stylistic formalism.¹⁰⁹ This does not mean that all writing needs to be performative to be analytic, yet such discourses of textuality show how critical ‘voices’ can be objective and subjective, distant and intimate, by embodying subjectivity and adopting multiple voices.

Performative writing is present also in the architectural discipline. Katja Grillner has been exploring the possibilities of writing as architectural using fictional narrative strategies to situate herself as a researcher in different positions. Grillner employs narrative structures to explore positions between real and imaginary landscape, often positioning herself as a subject in the landscape.¹¹⁰ In addition, the textual projects of Jennifer Bloomer have been very influential, in which the personal and intimate mediate imaginative narratives, which are used to create and enter the space between text and weaving, aiming to construct architecture.¹¹¹

¹⁰⁶ Norman Denzin, *Performance Ethnography: Critical Pedagogy and the Politics of Culture* (London: Sage, 2003), 12.

¹⁰⁷ Della Pollock, "Performing Writing " in *The Ends of Performance*, ed. Peggy Phelan and Jill Lane (New York; London: New York University Press, 1998)

¹⁰⁸ Pollock, "Performing Writing " 1998, 96-97.

¹⁰⁹ Pollock, "Performing Writing " 1998, 75-76.

¹¹⁰ Katja Grillner, "Writing and Landscape - Setting Scenes for Critical Reflection," *The Journal of Architecture* 8, no. 2 (2003): 241.

¹¹¹ Jennifer Bloomer, *Architecture and the Text: The (S)Crypts of Joyce and Piranesi* (New Haven, Conn.; London: Yale University Press, 1993).

Jane Rendell argues about the importance of spatial writing methods, which she employs in her book 'Site-Writing'¹¹² and she further explores in her most recent book 'The Architecture of Psychoanalysis'¹¹³. Rendell writes about her experience with this practice: "I have been wondering how it is possible to be in two places at once, to hold alternative possibilities together, specifically creative and critical modes of writing, combining the analytical with the associative, intellectual inquiry with storytelling, remembering with imagining"¹¹⁴ As a series of interlocking sites, the practice of 'site-writing' unfolds by acknowledging the spatiality of the critic's writing 'in relation to and in dialogue with' a particular work. It is like a process of 'turning itself inside out', a movement to and fro between inside and outside, to reveal the in-between areas of relations – showing also how research is produced – and to express the possibilities of our own interiors (biographies, personal experiences).

I had the opportunity to engage with different participants and collaborators in this thesis. For most of the projects I organised, I acted both as a facilitator and a participant. This was an intentional choice for the type of environments I wished to create. In this thesis, I also present projects in which I participated and have informed the development of ideas. Although, I have not engaged with performative writing in this thesis, the practices mentioned above are important references to my intentions to acknowledge the participants' and collaborators' voices throughout the text. In the thesis I weave together micro-narratives and small, private stories. Different views intersect and narrative accounts present experiences. In this thesis, I approach the idea of writing about intimacy as writing about encounters. The text becomes meaningful through the movements of a lens that 'moves around', 'zooms

¹¹² Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London; New York: I.B. Tauris, 2010).

¹¹³ Jane Rendell, *The Architecture of Psychoanalysis* (London; New York: I.B. Tauris, 2017).

¹¹⁴ Jane Rendell, "Site-Writing: She Is Walking About in a Town Which She Does Not Know," *Home Cultures* 4, no. 2 (2007): 179.

in' and 'zooms out' to produce knowledge in distance and in closeness. It is within these movements that points intersect, emerge and become distinct, and it is in these moments that new processes of thinking about the subject emerge.

I describe and discuss the projects in a way that aims to reflect their dynamics, inviting the reader to participate in their rhythms, responses, and stories, becoming maybe one additional encounters through his/her imagination. Especially chapters 4 and 6 are structured with the intention to reveal how subjects, selves and spaces perform together through the participants' responses. As the research developed, narrative devices informed the structure of the research projects, especially in the final project of the thesis, as a way to maintain openness in the framing of the research event. Consequently, the participants' encounters take place in these new sites, which is reflected in the ways that ideas are articulated in written or oral forms.

The participants' initials are used for anonymity, but I acknowledge collaborators with their full names (unless asked to do otherwise; in that case I use their initials). The transcripts record their conversations as they happened. Minor modifications have been made in their use of language, according to grammar and syntax, for the sake of clarity, without changing their meaning.

Finally, according to the 'Edinburgh College of Art Research Ethics Policy and Procedures for Academics and Research Assistants', I declare that I have carried out the School ethics self-audit in relation to my proposed research projects and that no reasonably ethical risks have been identified.

Chapter 2: Performing Intimacy

Intimacy has been associated with ideas of privacy and secrecy. It is common that we look for qualities of intimacy in spaces that take the form of a ‘sanctuary’ or a ‘shelter’: our house, a friendly café, a quiet corner in a library, a spot in park. Similarly, we talk about intimate relationships in the context of close family members, friends and partners, in which intimacy represents loving, caring, and erotic relationships. In these relationships and spaces, we find comfort and we are able to let go of our guard. Can we talk about intimacy in the context of strangers and non-familiar places?

We find intimate interactions in spaces of care, where although strange to us they aim to create environments of nurture. We find nuanced forms of intimacy in situations of everyday life that are found in places of clinical/professional nature, which would call for impersonal forms of interaction. Though, as Tia DeNora suggests practices of care involve “situation-specific and highly personal modalities, such as tone of voice, touch, warmth or smoothness of hands and mutual disclosures”¹¹⁵, as in the case of a nurse and a patient, where private and public meld together.

Looking for intimacy in unexpected places and in relationships among strangers, we find such interactions in current artistic practices of proximity. Performances of intimacy and trust create environments of ‘protected openness’ to facilitate participation and challenge contexts in which the private intersects with the public. In this chapter, I discuss ideas that look at ‘space as relationship’ suggesting

¹¹⁵ Tia DeNora, *Music Asylums Wellbeing through Music in Everyday Life* (Surrey, England Burlington, VT: Ashgate, 2013), 59.

intimacy as a concept of expansion. I look at ways in which intimate interactions are structured through performances that use holding as an act of engagement and explore the creative potential of such interaction in a workshop exercise with a group of undergraduate architecture students. Finally, I discuss the idea of a 'transitional space' in Donald W. Winnicott's work as a space that can hold such experiences.

2.1 Intimacy as an augments

In an alternate version of the popular myth of Narcissus¹¹⁶, narrated by Pausanias in the 'Description of Greece', we find Narcissus deeply in love with his beautiful twin sister Echo.¹¹⁷ When Echo dies, Narcissus finds consolation by looking at his reflection in the water, which reminds him of his beloved sister. He can only enjoy life through her. Death finds him gazing at his reflection that was her reflection as well.¹¹⁸ The classic version of the myth takes a central place in Freud's thinking about the relationships between body, desire, and spatiality. Freud uses this mythology allegorically to talk about the way one finds their place in the world.¹¹⁹ One of the main things that psychoanalysis teaches is that the boundary between 'the self' and 'the other' is never absolute. The alternate version of Narcissus' myth inspires yet another reading of the 'boundary', which locates intimacy in spaces of

¹¹⁶ In the classic version of the myth of Narcissus, narrated by Ovid in Book 3 of his 'Metamorphoses', Narcissus, a young man known for his beauty, was punished by Nemesis after harshly rejecting Echo. Nemesis lured him to a pool, where he saw his reflection and fell in love with it. Death found him staring his reflection hour after hour; wanting to come closer to the face, he fell and got drowned in the water. In the end he became the flower that bears his name. Ovid, *The Metamorphoses of Ovid*, trans. Allen Mandelbaum (San Diego, New York, London: Harcourt, 1993).

¹¹⁷ Louise Vinge, *The Narcissus Theme in Western European Literature up to the Early 19th Century* (Lund: Gleerups, 1967), 22.

¹¹⁸ Vinge, *The Narcissus Theme in Western European Literature up to the Early 19th Century*, 22.

¹¹⁹ Sigmund Freud, *Freud's "on Narcissism an Introduction"*, ed. Ethel Spector Person and Joseph Sandler (London: Karnac Books, 2012).

co-existence, in Peter Sloterdijk's media theory where the intimate other is perceived as a mediator.¹²⁰

Mirroring spaces, like the reflecting image of Narcissus in the myth, offer a spatial encounter with oneself suggesting the notion of a double that is a whole. Searching for an archaeology of intimacy we find a useful guide in German philosopher Peter Sloterdijk's bubble theory, which develops around closeness and proximity.¹²¹ Sloterdijk presents a philosophical history of intimacy in which the intimate other is thought of as a mediator or an augments. His bubble theory explores 'round imagery' in experiences where one plays the role of the container and at the same time being contained by another. In his book 'Bubbles', the first of his three-part *sphereology*, Sloterdijk mainly chooses the lenses of theology and psychoanalysis to suggest that archaic intimacy dwells in micro-spherical conditions, which he identifies as a 'shared inside'. Drawing on Martin Heidegger's work and the significance of the 'being in the world'¹²², Sloterdijk conceives intimate relationship as a space created in "the togetherness of something with something in something"¹²³. The bubble's membrane has a porosity that sustains a condition of 'being-outside-and-inside-at-once' (an idea that he finds in Taoism and Chinese traditions, among others).¹²⁴ The atmospheric spatial analysis of his bubble theory, founded on a phenomenological and psychoanalytical territory, ultimately presents 'space as relationship'. Space does not simply embody relationship but generates a mingling of substances—never a fusion—a constant dynamic of interaction and feedback.

¹²⁰ Peter Sloterdijk, *Bubbles: Microspherology*, ed. Wieland Hoban, Microspherology (Los Angeles, Calif.; Cambridge, Mass.: Semiotexte, The MIT Press, 2011), 435.

¹²¹ Sloterdijk, *Bubbles: Microspherology*.

¹²² Sloterdijk, *Bubbles: Microspherology*, 89-90, 333-42.

¹²³ Sloterdijk, *Bubbles: Microspherology*, 542.

¹²⁴ Sloterdijk, *Bubbles: Microspherology*, 304-09.

In everyday life, instances of intimacy reveal a variety of features (emotion, physical contact, sharing private information, a kind of interaction, etc.), which can be attributed to the phenomenon of intimacy. However, it is evident that these are not necessarily shared simultaneously as common attributes. Karen Prager, detects intimacy both in a relationship context and outside one, in conversation but also in non-verbal communication.¹²⁵ She suggests that intimacy, based on a hierarchy of attributes, is parcelled in two basic concepts: intimate relationships and intimate interactions. She argues that intimate relationships and intimate interactions can serve as basic concepts of intimacy, because they each refer to a clear and different notion of space and time. According to Prager:

Interactions refer to dyadic behaviour that exists within a clearly designated space-and-time framework. Once that particular set of dyadic behaviour has ceased, the interaction is over. Relationships, however, exist in a much broader, more abstract space-and-time framework. Their beginnings and endings are more difficult to mark. They continue in the absence of any observable behaviour between the partners.¹²⁶

It is also notable that intimate interactions may be strongly affected by the immediate context (time of day, nature of occasion or surrounding environment), while such a context will probably have a minimal effect on an intimate relationship. Another distinction that Prager makes is between intimate behaviours and intimate experiences. Intimate behaviour concerns verbal or non-verbal interactions in which people engage when interacting intimately and could be observed by a third person (e.g. attentive listening).¹²⁷ Intimate experience refers to the feelings and perceptions that people have during and as a result of an intimate interaction (e.g. warmth).¹²⁸ For Prager, then, “intimate interactions are composed of intimate behaviors and

¹²⁵ Karen Prager, *The Psychology of Intimacy* (New York: The Guilford Press, 1997).

¹²⁶ Prager, *The Psychology of Intimacy*, 19.

¹²⁷ Prager, *The Psychology of Intimacy*, 19-21.

¹²⁸ Prager, *The Psychology of Intimacy*, 20-23.

intimate feelings, while intimate relationships are composed of multiple intimate interactions and their experiential by-products".¹²⁹

Prager's emphasis on intimate interactions is important as it reminds us that intimacy is not only associated with acts of confiding and self-disclosure, but exists also in brief encounters— physical proximity, eye contact or sharing a silence as a means of acknowledgement. Already in Prager's description of intimacy we discern the variety of contexts that can offer the possibility of intimate interactions, which point towards the diversity of spaces of intimacy.

Sloterdijk in his search of cases that would support the notion of the intimate other as an 'augmenter', finds supporting material primarily in mythological and religious narratives, which present connections that form a two-oneness. He finds such examples in the mythology of Orpheus and Eurydice¹³⁰, and other extreme examples of symbiotic fashion. But he also brings into the discussion the clinical example of twin autism – whose mutual attachment is so strong that presents a case of protected openness, a closing to the outside world to live together¹³¹; while suggesting as the primary field of intimacy the pre-natal mother-child sphere, established in the early listening ability of the unborn child.¹³²

Sloterdijk's study prompts us to think of intimacy in the evidence of channels that question the boundaries of shared spaces. Through such a lens, intimacy forms a concept that pulls us inwards, and nurtures the notion of an expansion towards within a protected field. Although it is common to look for intimacy in relationships with close family members, friends, romantic and sexual partners, performance practices have engaged with environments of intimacy among strangers fostering

¹²⁹ Karen Prager, *The Psychology of Intimacy* (New York: The Guilford Press, 1997), 20.

¹³⁰ Peter Sloterdijk, *Bubbles: Microspherology*, ed. Wieland Hoban, *Microspherology* (Los Angeles, Calif.; Cambridge, Mass.: Semiotexte, The MIT Press, 2011), 388-90.

¹³¹ Sloterdijk, *Bubbles: Microspherology*, 440-41.

¹³² Sloterdijk, *Bubbles: Microspherology*, 296-99.

intimate encounters that explore and challenge the ways we relate with places and people. In these works, such fields of expansion (the notion of intimacy as an augment), grow on intimate interactions which do not hold the promise of growing into further relationships, but exist within a specific spatiotemporal framework. The significance of imagination, attunement, movement, and presence, contribute to the participant's experience, which fosters in spaces constructed in ideas of management as well as notions of care and nurture.

2.2 Performances of trust and intimacy

Current artistic practices that engage with immersive and participatory strategies have evolved around the fascination of closeness and proximity.¹³³ Digital and body-based practices, one-to-one performances, and the genre of immersive theatre, to name a few examples, have been exploring ways of performing intimacy. As Josephine Machon suggests in her study of intimacy and immediacy in contemporary performance, we notice today the audience's "enthusiasm for undergoing experiences that both replace and accentuate live(d) existence of the everyday world".¹³⁴ Often these performative works or theatrical events develop around intimate encounters as they explore different forms of engagement. Deidre Heddon argues that these performances of intimacy are usually contextually connected with cultural concerns about inter-subjectivity and convey "an anxiety over how to live together, better".¹³⁵

¹³³ As representative examples I will mention here: Punchdrunk, Coney Group, Lundhal and Seidl, and Silvia Mercuriali

¹³⁴ Josephine Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance* (Basingstoke: Palgrave Macmillan, 2013), 25.

¹³⁵ Deirdre Heddon, Helen Iball, and Rachel Zerihan, "Come Closer: Confessions of Intimate Spectators in One to One Performance," *Contemporary Theatre Review* 22, no. 1 (2012): 126.

While such practices are diverse in approaches and forms of expression, we can acquire a first understanding of their qualities, forms and features through the practices that are considered their heritage. Machon explains that the intimate aesthetic and the participatory relationships of the current works find their precedencies to the principles set and pursued by the installation art and the live art practices of the 1960s.¹³⁶ Such practices pursued to heighten the experience of 'real life', while foregrounding an embodied presence critical for the experience of the works. In particular, we can trace this wish for immediacy and 'pure presence' in the Happenings and similar experiments, which held as a primary principle in their creation the desire for the line between art and life to be kept "as fluid and perhaps indistinct as possible".¹³⁷ As we read in Allan Kaprow's writings, this meant that the artists kept a flexible approach to order and purpose with relation to artistic control.¹³⁸ Professor of Drama Michael Kirby suggests that these actions were 'non-matrixed' (non-semiotic), because, by lacking leading features of traditional theatre (e.g. time, place, role etc.), they did not engage in a specific meaning-making process.¹³⁹ Kirby develops an approach to study performances, in which he refers to human performance in terms of degrees that are defined by the 'amount of acting'.¹⁴⁰ The suggested system of degrees is dependent on the level of awareness one has when acting, which often relates to the acknowledgment of an 'audience'.¹⁴¹ As we move on the scale from 'non-acting' towards 'acting', the degrees of personification and representation become higher: "The acting/not-acting scale

¹³⁶ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 39.

¹³⁷ Allan Kaprow, *Assemblage, Environments & Happenings*, ed, Jean Jacques Lebel and Kyokai Gutai Bijutsu (New York: H.N. Abrams, 1966), 186

¹³⁸ Kaprow, *Assemblage, Environments & Happenings*, 188.; Richard Schechner, "Extensions in Time and Space: An Interview with Allan Kaprow," in *Happenings and Other Acts*, ed. Mariellen R. Sandford (London: Routledge, 1995), 186.

¹³⁹ Michael Kirby, "Happenings: An Introduction," 5-8.

¹⁴⁰ Michael Kirby, "On Acting and Not-Acting," *The Drama Review: TDR* 16, no. 1 (1972): 8-9.

¹⁴¹ Kirby, "On Acting and Not-Acting," 6-7.

measures pretence, impersonation, feigning and so forth; It is independent of either the spectators' or the performer's belief", argues Kirby.¹⁴² Machon also emphasises the inspirational role that ritualistic performances coming from conceptual art have played for performances of intimacy especially in the practice of one-to-one performances, with representatives in the names of Yoko Ono, Marina Abramovic and Caroline Schneeman among others.¹⁴³

In terms of installation art, Claire Bishop provides a useful analysis of this form through representative works that come to define this practice. Bishop defines installation art as a practice that aims to heighten the awareness of an embodied viewer "by creating a situation in which the viewer physically enters".¹⁴⁴ Bishop suggests four categories that can characterise the subject of installation art, defining the subject's structures of experience in psychoanalytic, phenomenological, and political theories.¹⁴⁵ Her models of subject do not only reflect the active involvement of the embodied viewer, but also the consideration of the immediate spatial experience. We see here again the importance of active participation for accessing the designed experience.

Finally, issues of environment and ecology shape practices of proximity and immediacy. In 1960s, the Performance Group under the direction of Richard Schechner develops the concept of the Environmental Theatre, which is part of the New Theatre movement. Environmental Theatre wishes to defy the traditional boundaries between actors and audience, and explores ways of shaping and

¹⁴² Kirby, "On Acting and Not-Acting," 11.

¹⁴³ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 33.

¹⁴⁴ Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005), 6.

¹⁴⁵ In particular, Bishop organised the four models around 1) the psychoanalytic subject in Freud's writings, 2) the phenomenological subject in Merleau-Ponty's ideas, 3) the libidinal subject in Freud's and Lacan's theories, and 4) the political subject influenced among others by theories of Laclau and Mouffe. Bishop, *Installation Art: A Critical History*, 10.

challenging the traditional theatre space.¹⁴⁶ Awareness becomes again an important element for both performers and viewer who share the same space, where participants can choose from where to experience the performance – how close to the performers they wished to be.¹⁴⁷ Usually, in their performances many actions would be happening at once, decentering the event by offering multiple points of interest. Consequently, such performances embrace space differently by suggesting an attitude towards it, which plays with the event itself and the relationships created between the performers and the audience. An environment may be consisted of different spheres of spaces, or find spaces within spaces, reveal spaces broken into many spaces, or acknowledge spaces that have a fluidity or work as envelopes, whether they can be touched or not.¹⁴⁸

In its basis environmental theatre considers the fullness of space as endless possibilities, which can be discovered within subtle relationships. As such, participation here can be an example of inclusion; yet its consideration is more dynamic as it uses as a central idea that the audience is part of the performance. Schechner says that this principle suggests designing relationships, while at the same time, discovering a system of relationships.¹⁴⁹ This means devising a framework where there is a lot of freedom to include all elements, which has a structure that is open enough to allow for changes to happen, while at the same time allowing for a constant investigation of the relationships.¹⁵⁰ Great emphasis is given

¹⁴⁶ "Richard Schechner on Environmental Theatre," *India International Centre Quarterly* 10, no. 2 (1983): 240.

¹⁴⁷ Richard Schechner, *Environmental Theater* (New York: Hawthorn Books, 1973), 18.

¹⁴⁸ Schechner, *Environmental Theater*, 25.

¹⁴⁹ "Richard Schechner on Environmental Theatre," 246-48.

¹⁵⁰ "Richard Schechner on Environmental Theatre," 248.

on the process, and as Schechner points, the emphasis is on “*getting there*”, rather than “*getting there*”.¹⁵¹

2.3 The intimate participant, the intimate spectator

As mentioned in the introduction, we associate intimacy with secrecy and privacy, yet we find performances of trust and intimacy that have grown out of a considerable body of works that are based on the sharing of personal material. These confessional performances give priority to interpersonal connectedness and use autobiographical material to encourage and embrace the idea of a confidant and aim to draw upon the therapeutic benefits of confession. This is a form of performance “that uses talking at its heart as a prompt for and signal of ‘intimacy’, to the use of silence as a way to structure other types of intimacy and confession”.¹⁵² In these practices being an intimate participant means taking the risk of reaching outwards. Yet, as Jane Rendell argues, “...the stories of self, confessional if you like, are not revelations but constructions. The confession is a form of physis architecture that uses the interior to build a new exterior”.¹⁵³ Similarly, I see intimate participation structured upon these constructions, which negotiate this boundary between interior and exterior and, as I will discuss later, on techniques and approaches that drive and hold this process.

Julie Innes argues that the action of sharing an intimate piece of information does not only show a desire to inform the other person, but more significantly conveys that we are or that we seek to be in a close relationship with that person.¹⁵⁴

¹⁵¹ Emphasis on the original. Schechner, *Environmental Theater*, 131.

¹⁵² Deirdre Heddon and Adrian Howells, "From Talking to Silence: A Confessional Journey," *PAJ: A Journal of Performance and Art* 33, no. 1 (2011): 2.

¹⁵³ Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London; New York: I.B. Tauris, 2010), 35.

¹⁵⁴ Julie C. Inness, *Privacy, Intimacy, and Isolation* (New York; Oxford: Oxford University Press, 1996).

However, referencing Charles Fried's 'commodity theory', which suggests that a piece of information is intimate when it functions as an exchange from which relationships can be constructed, Innes highlights the difficulty of connecting private information with intimacy.¹⁵⁵ While private information can be characterised by scarcity and significance, the action of sharing such information does not make it a necessary condition for intimacy. Otherwise, one would assume that we have closer relationships with our doctor—with whom we share restricted information—than with our friends.

Lynn Jamieson, similarly, makes an explicit comment on the fact that although close association and privileged knowledge may be aspects of intimacy, they are not sufficient to construct an intimate relationship.¹⁵⁶ In Innes's account, "the act of sharing information, either actively or passively, is intimate if and only if it is understood to take its meaning and value from our love, liking, or care".¹⁵⁷ She, therefore, draws our attention to the motivation and not the nature of the act per se, connecting intimacy with matters that take value from love, liking or care and involve a choice about how these are embodied (or not). Intimate access, then, depends on the role the other plays to us and implies a kind of emotional enrichment.

Ferdinand Schoeman, also elucidates the role that information plays, by indicating that "intimate information is to be regarded as special and thus only revealed in certain contexts—contexts on which the very giving of the information is valued as a special act".¹⁵⁸ At the final part of the immersive performance

¹⁵⁵ Julie C. Inness, *Privacy, Intimacy, and Isolation* (New York; Oxford: Oxford University Press, 1996), 82-83.

¹⁵⁶ Lynn Jamieson, *Intimacy: Personal Relationships in Modern Societies* (Cambridge: Polity, 1998).

¹⁵⁷ Inness, *Privacy, Intimacy, and Isolation*, 83.

¹⁵⁸ Ferdinand David Schoeman, "Privacy and Intimate Information," in *Philosophical Dimensions of Privacy : An Anthology* (Cambridge Cambridge University Press, 1984., 1984), 406.

'Proscenium' (2013) by Lundahl and Seidl, the audio narrative part of the work that participants have been listening through headphones becomes interactive. At this stage each participant realises that the headphones now connect him/her live with an unseen performer who invites him/her to create together the next part of the performance. If the participants wish to proceed they have the option to respond through a lowered microphone attached to the headphones; the sound of their breath feeding back through the headphones testifies that they are present and connected even if they don't wish to respond. After the performance, I had short conversations with the participants about their experience.¹⁵⁹ One of the most intense conversations was with a participant whose experience ended abruptly when the 'voice' asked his name. He told me that his name is private information, which they had no reason to ask. He felt that this question was an intrusion and that he was being asked too much.

There is complexity inherent in being an intimate spectator or participant. Performed intimacy is not only fruit of the performer's engagement and of the carefully choreographed structure of actions, but is also based on the participant's compliance and willingness to make the performance happen. Fintan Walsh talks about the participant's 'compulsion' to labour intimacy.¹⁶⁰ The laborious production of intimacy comes in the form of the effort one puts in order not to fail the performer and to sustain the performance. Having participated himself in various intimate performances, Walsh explains that he has been exposed in the awkwardness of forced intimacy various times. However, at the same time, the fact that people are willing to pay to experience intimacy in public, reveals a desire for intimacy and the

¹⁵⁹ My work in 'Proscenium' was part of my Master by Research, which have been presented in the dissertation Mygdali Stella. 'Space, Sound, Participation: The case of Proscenium by artistic duo Lundahl and Seidl' (2013)

¹⁶⁰ Fintan Walsh, "Touching, Flirting, Whispering: Performing Intimacy in Public," *TDR: The Drama Review*, no. 4 (2014).

participants' readiness to work for it. It seems that people chase a new experience even if there is always the risk to be an uncomfortable one.

Adrien Howells was known for creating performances of care creating spaces of close relationship between the performer and the participant. His practice evolved primarily around touch-based and non-verbal communication aiming for the performance to take place in a safe environment.¹⁶¹ Howells, interviewed by Machon, explains that although the experience is co-authored, he is in control through a process of 'loving manipulation'; "I would love to be able to say that there's an equality in the experience but it's very much that I am in control and I'm guiding it".¹⁶² From a participant's point of view, Rachel Zerihan, shares her experience from the one-to-one performance 'The Garden of Adrian' by Adrian Howells, talking about the feeling of obligation she experienced to eat the strawberries that Howells offered her at a part of the piece, although she greatly dislikes them; "I don't like strawberries, yet I ate one for Adrian Howells. Moreover I ate two".¹⁶³ In this intimate environment there is a shared responsibility for the performance to be realised. Zerihan felt that there was no space for her to say 'no'.¹⁶⁴ Labouring intimacy appears to be part of the process in the quest for 'authentic experiences', in the point where one might be able to talk about a sense of 'extorted intimacy'. Going back to Kirby's idea of presence dependent on the degree of awareness one has of performing a role, extorted intimacy would then come as a state of high awareness, where one does perform intimacy so as not to fail the expectations set by the event.

¹⁶¹ Heddon and Howells, "From Talking to Silence: A Confessional Journey," 3.

¹⁶² Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 263.

¹⁶³ Heddon, Iball, and Zerihan, "Come Closer: Confessions of Intimate Spectators in One to One Performance," 123.

¹⁶⁴ Heddon, Iball, and Zerihan, "Come Closer: Confessions of Intimate Spectators in One to One Performance," 123.

2.4 Holding experiments: intimate walks

In April 2014, I attended the guides' training week for the immersive project 'Symphony of a Missing Room' by Swedish artists Christer Lundhal and Martina Seidl, invited by the artists after working with their performance 'Proscenium' (2013). The idea behind the week was to reconnect with the essence and origin of the work and produce a document that would enable future guides to access the work through the experience of past performers. 'An Elegy of Subjective Scores' was developed among seven performers under the lead of Martina Seidl, exploring together, physically and conceptually, the guide's role in the construction of the participant's experience.

'Symphony of a Missing Room' is a performative artwork strongly rooted in research and choreography, commissioned for museums, which has been presented across Europe. The work is reinvented for each new site and suggests a journey within the museum's physical and imaginary architecture as well as its exhibition space. The immaterial worlds that the artistic duo creates can only be experienced through the establishment of a sensory connection between the participant and the performer. A big part of the work takes place in the participants' imagination, while they are blindfolded and completely dependent on the lead of the performers-guides. The participants' imagination is nurtured and triggered by the sounds and audio-instructed narratives they hear from the headphones they are given, as well as by the synchronised touch and guided movement provided by the performers who facilitate their experience. It is therefore important that the human connection established through the act of holding hands and walking together between the physical and imaginary spaces of the work, creates a reliable environment to embrace this experience.

When I visited 'Proscenium', a work that takes place in the theatre but shares close structural principles with the 'Symphony of the Missing Room', I had the chance to meet and conduct short interviews with 61 participants of 17 performances to discuss their experience.¹⁶⁵ With no single exception, all of them indicated as the most significant aspect of their experience the element of trust as well as the unexpected fact of relating in such an intimate way with a stranger (the performer-guide) in a very short time. The participants especially highlighted the fact that this connection happened fast and effortlessly, when, as some of them mentioned, in their everyday life they would find difficult to give up control and even trust people who are very close to them.

'What is our role as guides?' is a question raised many times during the training week. In the context of both works the role of the guide is twofold: they should take care and be responsible for each visitor and at the same time they should embody the quality of the space that the participants are traversing in the sound narratives. With their vision deprived, the participants feel their presence stronger in the darkness, but there is another presence with them, revealing itself as breath and touch, comforting their anxiety and guiding their steps. While the idea of the guide shares connotations of institutions (e.g. the museum guide), suggesting someone who tells the visitor where to look at while providing certain information as interesting or useful, in Lundahl and Seidl's work the guide draws away from this prescriptive character. Instead, the guide is concentrated on the idea of a facilitator or of a holder: "It is this idea of holding the space for the other and sometimes entering this world. But is also an action of stepping out and sort of witnessing their

¹⁶⁵ The participants were entering the work in groups of 6, at the beginning of each round I was being introduced by a performer inviting them to meet me afterwards. The interviews took place after the performance in the theatre foyer as short individual discussions.

experience. Almost as holding their experience.”¹⁶⁶ The meeting of a participant on the basis of acceptance, at the same time managing, but also letting go of expectations.



Figure 1: Exploring different properties of holding during the guides' training week' © Stella Mygdali

During our conversation, Seidl noted that this role is almost like a parenting role. Because you facilitate someone else's play and someone else's imagination. This emerging relationship between the guide and the participant captures ideas of nurturing, caring, and facilitating a playful attitude. It is again this idea of being present to provide support, respond and adjust to the participants' needs, but at the same time provide enough space for them to create their own story within what has been already set up. At the same time, this notion of presence is inextricably

¹⁶⁶ The recorded discussions from the guides' training week took place at Chisenhale Dance Space and Urdang Academy in London, United Kingdom (23-24 April 2014). The performers' identities are kept anonymous. The transcripts record their conversations as they were given. Minor modifications have been made in their use of language, according to grammar and syntax, for the sake of clarity, without changing their meaning.

connected with an absence to accommodate an in-between space where the experience of the participant can be unfolded. It is like a missing piece that is constantly moving; appearing in new positions to reveal what can potentially be there. One of the performers, when describing her experience as a guide, identified herself as a channel. She described a process where she detached herself from the experience in order to connect with the other person; as if being a channel for the visitors' emotions, connecting through a kind of liquid energy. This is a process of almost emptying yourself to allow the visitors to be creative in this playing by using their personal stories, memories and images. For another performer this was a process of thinking that she was in a loving and caring relationship with each visitor she was guiding. In this way, she would tune her emotional state to connect with the visitor.



Figure 2: Exploring the role of the guide during the guides' training week © Stella Mygdali

It is almost as if studying or creating a psychology of the hand. A hand that the participants found that has both a feminine and masculine side, yet it is 'faceless'. A 'listening' hand or a 'listening' presence, that as Seidl suggests, 'facilitates, supports, protects, gives a sort of a mystery and sort of other impressions, but is never fixed or solid. It is playful'. Martina Seidl approaches the playful state of the guiding hand around the development of the idea of 'choreographic absences'. The idea of the 'choreographic absences' refers to Seidl's observation that in a situation where a person cannot see, absences are felt more strongly than presences. This holding attunement becomes the catalyst that enables the participants to depart to Lundahl and Seidl worlds, with the guides managing anticipation and activating different senses of presences or impressions through the incorporation of weight, flow, pressure and temperature in the act of holding.

Performers and particularly dancers' training and practice is often grounded on presence as well as absence, traces of absence, the potential of the in-between.

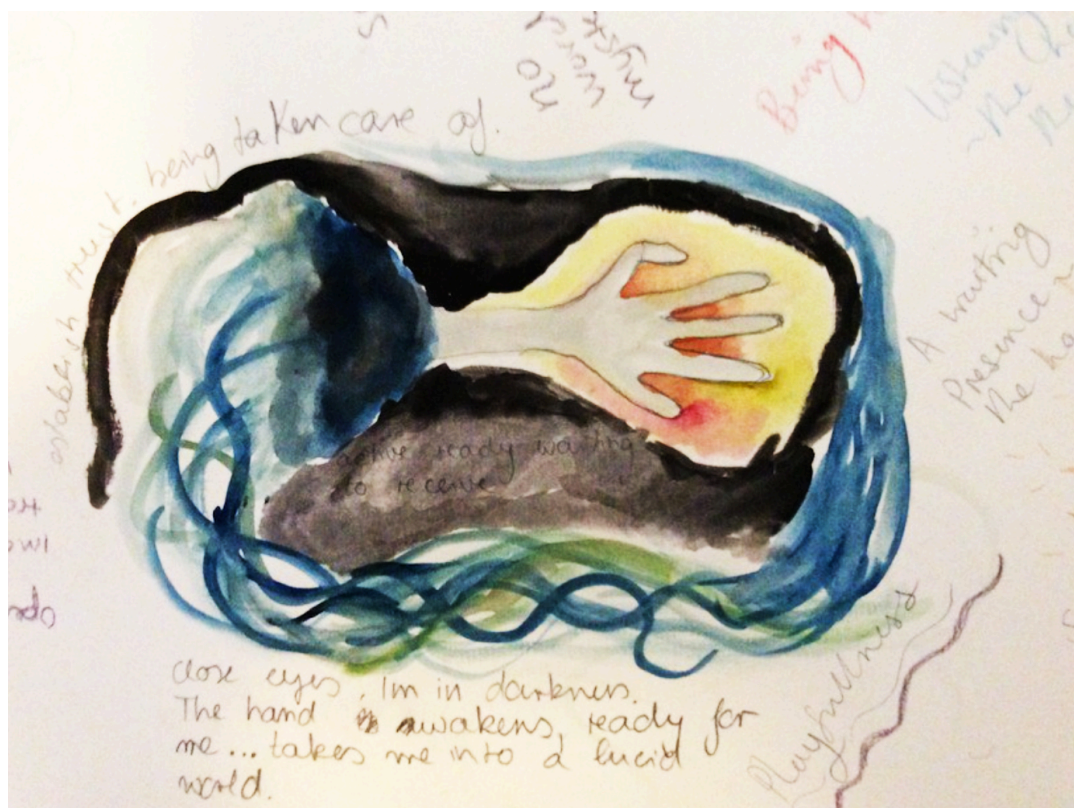


Figure 3: Representing the holding experience through drawings during the guides' training week © Stella Mygdali

The influential work of Janet Cardiff's audio walks has also developed around notions of presences and absences; a physically absent other who is though utterly present promising another form of companionship while walking together. This audio guide instead of 'pointing at', feeds the imagination just enough to create an in-between state to allow a creative play between reality and the constructed narrative. The 'presence effect', a term used by Josette Féral in her discussion of Cardiff's works, refers to degrees or intensities of presence that shape the

experience. Fleming, cited in Féral, writes that “Cardiff, in effect creates virtual spaces anchored in reality. She takes her participants to the crossroads of fiction and reality, the actual and the virtual, things remembered and those newly experienced”.¹⁶⁷ There is a moment in Cardiff’s work ‘Her Long Black Hair’ (2004), where she asks the listener to wet their cheek with saliva and feel the wind; this is moment that presence is felt as shared or remembered, merging the fictive audio to the real now and present moment. Giuliana Bruno sees in Cardiff’s walks techniques that activate memory and construct itineraries of affect that invest on place and time(s). Bruno argues that these itineraries develop a sense of intimacy that is not conceived as a notion of drawing us in, divorcing us from reality, but, contrariwise, intimacy becomes public in a practice of ‘architexture’, which is not merely a matter of space, but also of time.¹⁶⁸ Giannachi, Kayne, and Shanks, write that performances of presence address experiences of ‘being there’ as well as ‘being before’, while engaging with practices and concepts of ‘ephemerality, liveness and mediation’.¹⁶⁹ As they suggest, “occurring in relation to situated acts, ‘presence’ not only invites consideration of individual experience, perception and consciousness, but also directs attention outside the self into the social and the spatial, toward the enactment of ‘co-presence’ as well as perceptions and habitations of place”.¹⁷⁰ Rebecca Schneider reminds us that performance is not just about the singularity of a present moment, but also about what remains; acts of remaining as we see in

¹⁶⁷ Josette Féral, "How to Define Presence Effects: The Work of Janet Cardiff," in *Archaeologies of Presence: Art, Performance and the Persistence of Being*, ed. Gabriella Giannachi, Nick Kaye, and Michael Shanks (London; New York: Routledge, 2012), 37.

¹⁶⁸ Bruno, *Public Intimacy: Architecture and the Visual Arts*, 39-40.

¹⁶⁹ Gabriella Giannachi, Nick Kaye, and Michael Shanks, "Introduction: Archaeologies of Presence," in *Archaeologies of Presence: Art, Performance and the Persistence of Being*, ed. Gabriella Giannachi, Nick Kaye, and Michael Shanks (London; New York: Routledge, 2012), 1.

¹⁷⁰ Giannachi, Kaye, and Shanks, "Introduction: Archaeologies of Presence," 2012, 1.

theories of trauma live in repetition, the “missed encounter – the reverberations of the overlooked, the missed, the repressed, the seemingly forgotten”.¹⁷¹

In this course of action, we find the work of Rosana Cade. Artist Rosana Cade’s work explores experiences in public spaces through intimate acts. Her work, rooted in the queer feminist discourse, raises issues of otherness, ownership, sexuality, intimacy and identity in public space. Cade’s experiential performance ‘Walking: Holding’ involves one audience member at a time walking through the city holding hands with a range of different people on a carefully designed route. Since 2011, she has been touring the work in different places across the world, recruiting each time local participants to act as the walking guides, always aiming at a range of age, gender, race, sexuality and background.

Cade’s work was born out of a series of ‘holding experiments’, aiming to “open up new possibilities for ways of being in public space, and ways of being with each other”¹⁷², as public space can be a rather tricky territory. The project brings in the foreground discussions about anxiety, fear, intimacy, vulnerability and identity in public spaces, by offering the opportunity to walk with strangers and learn about their perspective of walking in public spaces. One of the participants described the experience as “a trust exercise, a therapy session, a social experiment and a play. It is really something quite intimate and quite beautiful. (And it’s free).”¹⁷³

‘Please can I hold your hand?’ Cade’s work places an intimate act in the public sphere to test among other, issues of public perception and identity. The participant’s experience grows in response to three elements that compose the work: the people (guides) in it, the route in the city, and the act of holding hands.

¹⁷¹ Rebecca Schneider, "Performance Remains Again," *ibid.*, 71.

¹⁷² Rosana Cade, "Walking Holding," accessed November 5, 2016. <https://rosanacadedotcom.wordpress.com/projects/current-projects/walkingholding/>.

¹⁷³ Kate Wyver, "Theatre: Walking Holding," accessed May 4, 2017. <https://katewyver.wordpress.com/category/theatre-2/>.

During the walk the participants meet different guides on their walk, leading them to various places in the city and as they walk together, they share thoughts and stories with each other, always holding hands until they let go when a new guide takes over the lead. While a handshake between strangers comes as an inviting gesture of hospitality, trust, and respect, the act of holding hands between two strangers draws them in a situation of association – might one say ‘togetherness’? By the act of holding one declares space. Cade talks about the different properties of holding, which is not just of a romantic nature: holding the hand as a child, holding the hand of a loving person, having a firm grip, a cold or a warm hand.¹⁷⁴ The hand holders agree to share and receive not just information and past experiences by visiting places, but to use intimacy as a present and active medium that gives them access to nuanced information, and in a way asks them to declare space together while this exchange takes place.

Lundahl and Seidl’s work takes place in the controlled safe spaces of an institution where the guide walks with the participant to nurture an experience placed between physical and imaginary architectures; while Cade’s work takes place in the unpredictable public space, where the intimate act of holding unravels fields of exchange. Yet, in both practices we see intimacy, not unburden from its intricacies, but used as a facilitation process to address and create new spatial experiences, while expanding on the idea of ‘holding an experience’ *of* the other person, or *for* the other person within this process.

It is, especially, in Applied Drama and Theatre as well as in Art Therapy that we find practices of facilitation and the idea of a ‘safe space’, as processes of re-viewing, troubling, healing, and exposing experiences of places by foregrounding

¹⁷⁴ Rosana Cade, "Walking Holding," accessed November 5, 2016. <https://rosanacadedotcom.wordpress.com/projects/current-projects/walkingholding/>.

their dimensions through performances that enhance personal and subjective experiences. Mary Ann Hunter considers the creation of a 'safe space' crucial in facilitating risk-taking¹⁷⁵, while Jill Dolan speaks of her faith to spaces of 'utopian performatives'¹⁷⁶, where practices of social life take place. Dolan considers performances as spaces of desire, where 'investment' (the idea of being moved) spurs possibilities of 'world-making', using the creative potential of tension.¹⁷⁷ Sally Mackey, writes that performance practices of place can accelerate "unexpected experience in the same environment"/re-experiencing place through performance enhancing or shifting its quotidian properties into a place that is heightened, beyond the ordinary, augmented and differently embodied".¹⁷⁸

In February 2017, I facilitated a two hour workshop with a group of ten undergraduate architecture students in the University of Newcastle. The students had been engaging with a series of thematics on 'Urban Atmospheres' through discussions and more practical engagements. While on other parts of the series the students had been outside exploring the atmospheric qualities of the city, the aim of this workshop was to revisit some of these experiences in the studio. Studying intimacy through the lens of expansion, I was interested in exploring intimacy as a facilitating and creative tool through structures employed in performance practices. In particular, drawing back on my experience from the Lundahl and Seidl guides' training week, I was interested in working with dynamic forms of listening presence, holding attunement and its spatial configurations.

¹⁷⁵ Mary Ann Hunter, "Cultivating the Art of Safe Space," *Research in Drama Education: The Journal of Applied Theatre and Performance* 13, no. 1 (2008).

¹⁷⁶ Hunter, "Cultivating the Art of Safe Space."

¹⁷⁷ Jill Dolan, "Performance, Utopia, and the "Utopian Performative", " *Theatre Journal* 53, no. 3 (2001).

¹⁷⁸ Sally MacKey, "Performing Location: Place and Applied Theatre," in *Critical Perspectives on Applied Theatre*, ed. Helen Nicholson and Jenny Hughes (Cambridge: Cambridge University Press, 2016), 119.

For the first part we engaged in oral and writing exercises revisiting ideas and impressions of their previous engagements with the topic and then for the second part we attempted a more active exercise. I devised a script for the students to perform together. After some short warm up exercises, the group divided in pairs, where one member acted as the leader guiding the other student, who was walking with his/her eyes closed, 'through' these spaces:

_Start walking to feel comfortable and understand the space (its constraints, obstacles)

_Just walking casually, you are in an open space. I think it's a parking lot! Quite empty at this moment, you can hear your own footsteps...Wait! A car is approaching! Be careful.

_Now, you are going through a tunnel, it's very dark...There is dripping water and it smells ...Someone starts yelling at you! Walk faster; you need to get out of there.

_Okay, back to the street... The pavement is a little narrow but it is okay for you two. Oh no! It starts raining, very heavy rain, if you have an umbrella I would suggest that you open it now and share it with your pair.

_Stop. There is something on the floor. Please pick it up.

_The rain stopped. Continue walking... But something is different now... The floor feels as if it is made of glass. It feels fragile – be careful, walk slowly

_Back to the street, everything is okay now

_Now you enter Grainger market, it is very crowded – Just stop for a moment and look around – we need a fresh lemon, can you please search for one? Did you find it? Good, let's find the exit...

_How did you end up in a forest? Are the trees tall? Can you see the sun? Who else is there?

_Now the leaders will take you somewhere...Leaders think of a space, but don't say it...just walk there for a while.

_Let's stop here. Now you can open your eyes.

The spatial experience becomes expressed between the two bodies. While performers and dancers feel comfortable working with their bodies and come closer to each other, the architecture students were naturally more reluctant. The act of holding hands felt awkward at first for some students, while most of them were not confident at the beginning. Yet everyone approached the exercise with an exploratory mood, growing more confident as the time passed.

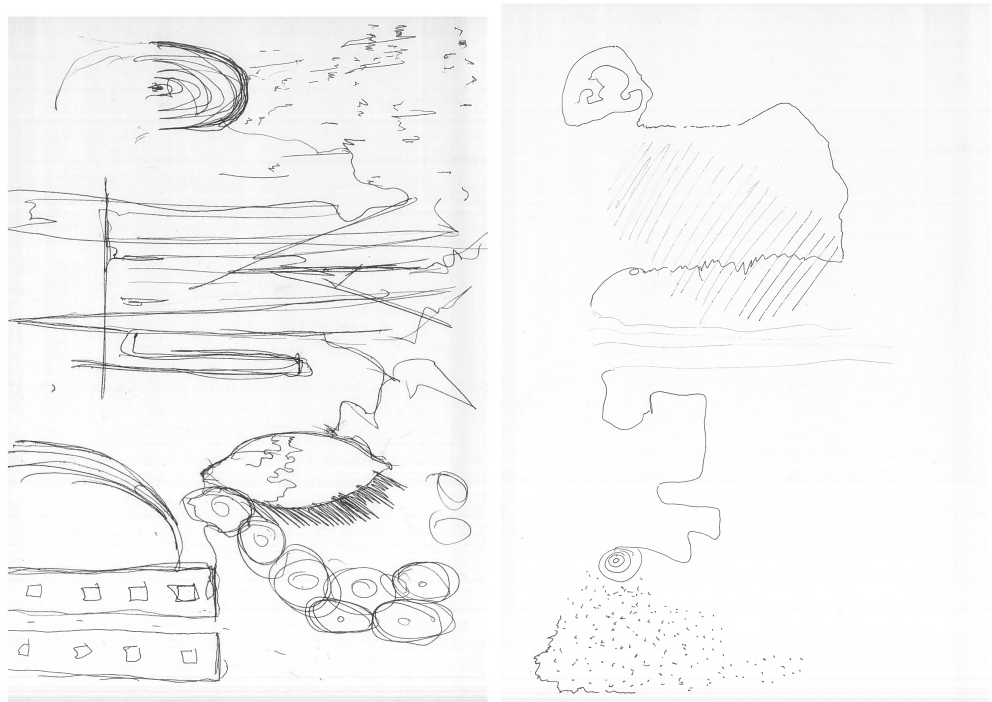


Figure 4: Students' maps presented in their pairs, Workshop in Newcastle

Once we finished, I asked everyone to draw this 'walk' in the form of an experiential map, which we then discussed in terms of their individual and pairs' experiences. How was this experience different from just closing our eyes and

thinking about these spaces? “It was an exchange”. Because this was an exchange – not always a successful one – the students were interested to see how the two experiences ‘matched’ each other: the experience of the person leading and the one being led. There were parts that the pairs felt they were in synch and other parts that they were completely uncoordinated, but then looking at their maps we could trace similarities and differences. We could identify open spaces or more confined spaces, frantic or relaxed movement.

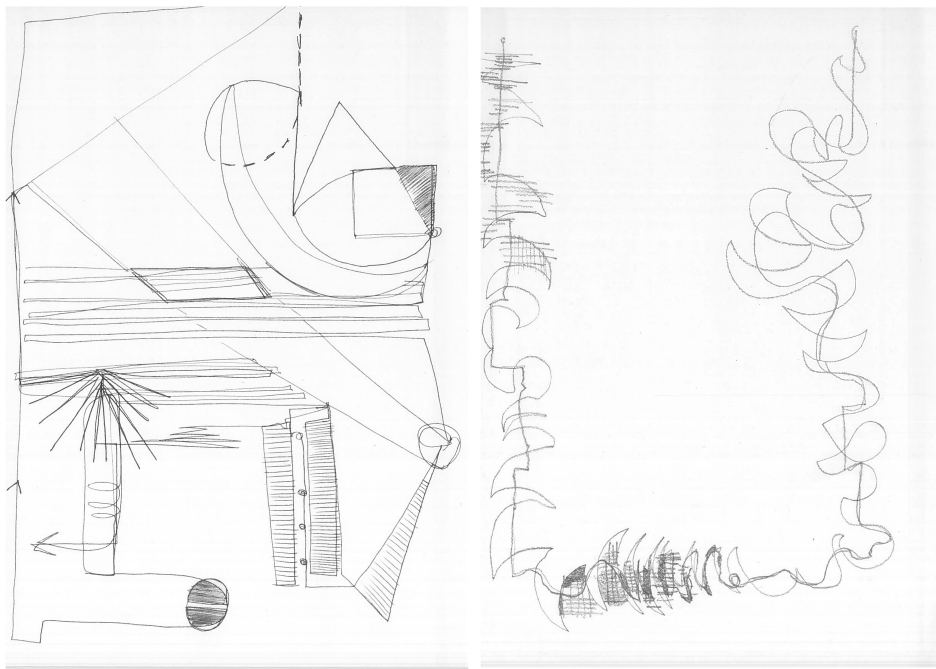


Figure 5: Students’ maps presented in their pairs, Workshop in Newcastle

The most successful parts were the ones that the guides had a more clear idea of the spaces that they were walking into. A space like Grainger market that all the students had visited and could reconstruct in terms of scale, light, smells, sounds, activities, was one of the most successful parts, easier to attune and channel while navigating their movement. The tunnel, as being a very specific space was also accessible with the guides helping their pairs to crouch, coming closer to

the floor together, moving through the confined space. On the contrary, a space like a parking lot, as a more generic space, was more difficult to interpret in movement.

The students were also interested in the transition to the ‘forest’, as an unexpected space while having their mind set in a more urban environment. This changed their vertical posture making them look up. During the final part, which was completely free for the guides to improvise, I was hoping that the students would feel comfortable enough within their pairs and within this unusual exercise for it to be accessible. This last part also gained the interest of the students with the pairs wanting to know in the end if they had understood the spatial qualities of their guides’ imaginary place. Pauses, intensity, navigation, gave cues about that space: it could be narrow or wide, long and clear or more intricate and fragmented, busy or quiet. Discussing with the guides on how they approached this last part, most of them said that they started from imagining one of the previous ‘visited’ places – either the forest or the market – and then started building up from there. For some that resulted in discovering a series of small spaces within the space, and for others this was one space gradually being revealed.¹⁷⁹

In all the examples mentioned above, the idea of the guide draws away from a prescriptive character and comes closer to the idea of a mediator as described by Sloterdijk. The intimate guide draws us inwards to expand outwards and at the same uses the outside to relate to the inside. The notion of ‘holding attunement’ is structured more around the idea of a proper presence or of a provisional environment, rather than the necessity of an actual act of holding – although this act can be very informative as well. Within this frame, I argue, it is possible to invent

¹⁷⁹ Although, it was published in 1937, Mabel Todd’s ‘Thinking Body’ is a classic reference for ‘idiokinesis’ where movement is structured through guided imagery. Todd looks at the effects of psychological and mental process on human body and movement. Mabel Elsworth Todd, *The Thinking Body: A Study of the Balancing Forces of Dynamic Man* (Princeton, N.J.: Princeton Book Company, 1937).

ways of accessing spaces through sensory experiences and exchanges of trust, while producing spaces within relationships of expansion. Beth Weinstein argues in favour of explorations in architecture that allow us to work with the body, space and time in a direct way: "Diagrams may help anticipate human movement, or other performances, in space, yet tools to directly explore human performances in, of and with space are largely absent in architectural pedagogy. These mediating tools form an incomplete set where students' developing embodied knowledge of live, iterative practices of space is concerned."¹⁸⁰

2.5 Empathic imagination and playfulness

When placing intimacy in a field of exchanges, especially when this involves imaginative encounters or sharing intimate information, there is a correlation with the notion of empathy. Empathy, like intimacy, promises a 'full package' filled with positive connotations. Levenson suggests that intimacy is nothing more than "the good feeling that occurs when it is possible to relax one's vigilance".¹⁸¹ In his view, intimacy along with empathy, are states of remarkably similar feelings: 'feeling good' and 'at-oneness' with the other, but not lost in him/her. Levenson states that in any kind of contact both members of the encounter work to maintain their own states of comfort. Since childhood, individuals actively participate in creating their own social environs. Individuals make, sustain or break the contact, according to their own rhythms and needs. The active role of imagination in empathy, which can shape our social interactions, can be useful in thinking about how intimate environments may be created.

¹⁸⁰ Weinstein, "Bringing Performance into Architectural Pedagogy " 2018, 187.

¹⁸¹ EdgarA Levenson, "The Rhetoric of Intimacy," *Group* 5, no. 4 (1981): 8.

Psychiatrist Jodi Halpern argues that empathy entails the idea of an imaginative enactment.¹⁸² Halpern defines empathy as an experiential understanding of another person's perspective.¹⁸³ For Halpern, empathy is a function that requires imagination and not just logically understanding.¹⁸⁴ It is a type of emotional reasoning in which a person emotionally engages with another's experience, attempting at the same time to view the situation from the other person's perspective. The ability to resonate emotionally with another person requires imagination and affective attunement.¹⁸⁵ Imagination and fantasy are involved in empathy in the sense that emotional reasoning involves associational linking. As anthropologist Douglas Hollan contends, empathic understanding is developed in an emotional context, which is guided and provided by emotions, in the same way that emotion(s) "seems to guide and link images, thoughts, and imaginings in a dream".¹⁸⁶

Empathic process and creativity can be observed in the therapeutic encounters of role-playing. Especially role reversal is considered to be an effective psychodramatic method in conflicted relationships. In this method two individuals take the role of the other in an interpersonal situation and behave as if one is the other, with the potential ability to experience the world from the other's viewpoint. This empathic process is based on the idea that, ideally, if antagonists can reverse roles, then they will be forced to have a shift of perception regarding themselves and the other. The first aim is therefore not 'insight' in itself, but creativity: the ability to

¹⁸² Jodi Halpern, *From Detached Concern to Empathy: Humanizing Medical Practice* (New York; Oxford Oxford University Press, 2011), 11.

¹⁸³ Jodi Halpern, *From Detached Concern to Empathy: Humanizing Medical Practice* (New York; Oxford Oxford University Press, 2011), 41.

¹⁸⁴ Halpern, *From Detached Concern to Empathy: Humanizing Medical Practice*, 50.

¹⁸⁵ Halpern, *From Detached Concern to Empathy: Humanizing Medical Practice*, 78.

¹⁸⁶ Douglas Hollan, "Being There: On the Imaginative Aspects of Understanding Others and Being Understood," *Ethos* 36, no. 4 (2008): 457.

consider a situation differently or to recognise cognitive patterns in such a way that will facilitate more appropriate behaviour. The setting of the psychodrama, a transitional and intimate space, enables through the use of theatrical models to enact 'rehearsals for life', as Jacob L. Moreno calls them.¹⁸⁷ The configurations of the space become a parameter for a therapeutic setting, by involving the dimensions of action, time, reality and imagination.

As we have seen so far, the creative qualities of an empathetic environment appear in the establishment of a relation between the performer and the participant – a simultaneous opening towards, while looking inwards. In the example of confessional performances, the act of speaking intimate details to a stranger does not come only because of the dramaturgical setting of the performances, but mainly thanks to the attentive attitude of the performer. It is not coincidental that we see in Machon's interviews with artists who practice performances of trust, the artists talking consistently about forms of engagement in terms of contracts, private agreements or notions of care.¹⁸⁸

Alan Read in his study of the expanded field of theatre suggests perceiving the environment of a performance operating simultaneously as a 'location' and as a 'role', framing an approach that operates within psychoanalytical and legal mechanisms.¹⁸⁹ He draws our attention to seek structural operations between the analytic setting, one of the most intimate spaces, and legal mechanisms. Read recognises both work with techniques of distance and proximity with attention to

¹⁸⁷ J., *The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity* by J.L. Moreno, Md.

¹⁸⁸ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 41.

¹⁸⁹ Alan Read, *Theatre in the Expanded Field: Seven Approaches to Performance* (London: Bloomsbury, 2013), 113-48.

gestures, practices and protocols.¹⁹⁰ In this context, the notions of the setting or the frame become important points of reference. The setting is a term used to describe the conditions under which the analytic encounter takes place. The analytic setting is only a spatial construction but involves also temporal dimensions. For example, we see Freud aiming for an attentive, yet disciplined arrangement that distinguishes from an ordinary event through specific arrangements about time and money, sitting positions, etc.¹⁹¹; Winnicott invests in techniques of adaptation and management as these are organised around the metaphorical idea of ‘holding’¹⁹²; and Lacan prefers techniques of unsettlement, aiming for a ‘mildly frustrating’ atmosphere¹⁹³. In this context, these conditions of the encounter may provide limitations and constraints, but at the same time allow for a space of engagement to be created where encounter can occur creatively and sequence of events can unfold.

Coming from the field of law, Mary LaFrance in her study of performance events of close proximity highlights the risks that concern consent, vulnerability, misconduct, while underlining the fact that audiences are accustomed to thinking of theatre as “a safe refuge and tend to approach a performance with an open and vulnerable state of mind”¹⁹⁴. This makes it easier for them to engage with activities that they would not normally perform, especially with a stranger. In addition, LaFrance makes an analogy between dramatherapy and experiential theatre: “a

¹⁹⁰ In the recent publication of Performance Research ‘On Proximity’ we can also find discussions of such problematics. Cranfield and Owen, "Editorial on Proximity."

¹⁹¹ Sigmund Freud, "On Beginning the Treatment (Further Recommendations on the Technique of Psycho-Analysis I)," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud. Vol.12, the Case of Schreber Papers on Technique and Other Works : 1911-1913*, ed. James Strachey and Anna Freud (London: Hogarth Press and the Institute of Psycho-analysis, 1958), 126-27.

¹⁹² D. W. Winnicott, *Playing and Reality* (London: Routledge, 1971).

¹⁹³ Anna Deborah Luepnitz, "Thinking in the Space between Winnicott and Lacan," in *Between Winnicott and Lacan: A Critical Engagement*, ed. Lewis Kirshner (New York: Routledge 2011), 11.

¹⁹⁴ Mary LaFrance, "The Disappearing Fourth Wall: Law, Ethics, and Experiential Theatre," *Vanderbilt Journal of Entertainment and Technology Law* 15, no. 3 (2013): 530.

panel of British therapists concluded in 1991 that drama as therapy is not radically different from drama as drama”, arguing that in dramatherapy you “don’t step into fantasy, but to another sort of reality”.¹⁹⁵ However, LaFrance stresses as an important difference the fact that a participant decides to go to an experiential theatre work not to be helped but to be entertained.¹⁹⁶

The playful attitude is also very important in these experiences, associated with openness, improvisation, and experimentation, in performances, as we discussed earlier the conditions are set in such a way that the provision of safeness and trust is created within specific arrangements. The participants need to play by the rules and let down their barriers, otherwise, it will not be possible to enter the experience. Machon describes how these works call for “a childlike excitement for curiosity and adventure, perhaps equally a wariness of compliance”.¹⁹⁷ At the same time Machon stresses how the idea of ‘rediscovery’ is central to the experience; this is a rediscovery “of space, narrative, character, theme and sometimes even of unknown depths, or hidden emotions and memories specific to that individual participants”.¹⁹⁸ All these characteristics are present in play.

At the same time, play is part of everyday life and not something strange or out of ordinary, making playful states accessible. As Marvin Carlson explains, while exploring modern anthropological and psychoanalytic theories, “the realm of play not only overlaps “reality” in important ways, but in fact often serves as the crucible in which the material that we utilize in the ‘real’ world of ‘responsible’ action is found, developed, and cast into significant new forms”.¹⁹⁹ Play can work as an engagement with the world or as a distraction from it. Tia DeNora, argues that “In a sense, to play

¹⁹⁵ LaFrance, "The Disappearing Fourth Wall: Law, Ethics, and Experiential Theatre," 556.

¹⁹⁶ LaFrance, "The Disappearing Fourth Wall: Law, Ethics, and Experiential Theatre," 556.

¹⁹⁷ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 28.

¹⁹⁸ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 28.

¹⁹⁹ Carlson, *Performance: A Critical Introduction*, 47-48.

is to dream in the medium of action”.²⁰⁰ She also adds that “play furnishes the lifeworld with opportunities for action, with things (roles, riffs, possibilities, personae, scenarios, postures, action chains, styles) that one can play, replay and play over and play around with, together in ways that access forms of experience and ways of being in the world”.²⁰¹ If we consider intimacy as a form of engagement, as a condition to access experience, as well as space where relations can be formed, then the action of play and playfulness are important – both as articulated and ordered activities as well as spontaneous material.

In the following section, I will explore D.W. Winnicott’s theory of playing in relation to his concept of transitional phenomena and his notion of a holding environment. Winnicott introduces these ideas as a way of understanding the reliable environmental provision that an infant needs in order to engage with playing.²⁰² He talks about an intermediate area of experience (the transitional space) in which both inner life and external life contribute, and it is in this area where playing and creativity reside. Winnicott writes that “in playing and perhaps only in playing, the child or adult is free to be creative”²⁰³, while clarifying that he does not talk about being artistically talented; “the creativity that we are studying belongs to the approach of the individual to external reality”²⁰⁴. For Winnicott, play implies trust.²⁰⁵ His theory becomes an important reference to think about spaces of intimacy in relation to play, especially when thinking about intimacy in ideas of togetherness, or as mentioned at the beginning of the chapter, thinking about intimacy in relation to concerns about how to live together.

²⁰⁰ DeNora, *Music Asylums Wellbeing through Music in Everyday Life*, 42.

²⁰¹ DeNora, *Music Asylums Wellbeing through Music in Everyday Life*, 42-43.

²⁰² D. W. Winnicott, *Playing and Reality* (London: Routledge, 1971)

²⁰³ Winnicott, *Playing and Reality*, 53.

²⁰⁴ Winnicott, *Playing and Reality*, 67.

²⁰⁵ Winnicott, *Playing and Reality*, 51.

Winnicott's theory is not unknown to the performance world. For example, Richard Schechner cites Winnicott's 'transitional space'²⁰⁶ as an important reference for his thinking. This idea helps Schechner to think about processes in which performance takes place 'in between' different realms (e.g. between environment and performers, between the performers, between participants and performers), noting that the larger the field of 'betweens', the richer the experience.²⁰⁷ in the same line of thinking, Schechner also talks about the space of environmental theatre in terms of function and use (how does it work? and not how does it look?), while building his ideas of participation in the potential space of play.²⁰⁸

2.6 'Holding Environment' and the idea of transitional space in D.W.

Winnicott's theory

The concept of transitional phenomena refers to a dimension of living that belongs neither to internal nor to external reality; rather, it is the place that both connects and separates inner and outer. Winnicott uses many terms to refer to this dimension – the third area, the intermediate area, the potential space, a resting place, and the location of cultural experience. [...] Transitional phenomena are inextricably linked with playing and creativity.²⁰⁹

Donald W. Winnicott was an English paediatrician and psychoanalyst whose theories have been influential in the field of object relations theory. He was a member of the Independent British Analysts which continued Freud's work but

²⁰⁶ Schechner's also reads Gregory Bateson's discussion of play in his essay 'A theory of Play and Fantasy' (1954), where the psychological notion of 'frame' appears as a enabling device that allows the fictive world of play to operate. For further reading see Bateson, *Steps to an Ecology of Mind*. Goffman, *Frame Analysis : An Essay on the Organization of Experience*.

²⁰⁷ Richard Schechner, *Between Theatre and Anthropology* (Philadelphia: University of Pennsylvania Press, 1985), 113.

²⁰⁸ Schechner, *Environmental Theater*, 31.

²⁰⁹ Jan Abram, *The Language of Winnicott : A Dictionary of Winnicott's Use of Words* (London: Karnac, 1996), 337.

proposed their own versions of it. While Freud considered instincts to be pleasure-seeking, the Independent Group in the direction given by Ronald Fairbairn, one of its influential members, considered them as object seeking aiming at making relationships with others.²¹⁰ Among prominent figures of the group, like Melanie Klein and Anna Freud, Winnicott developed the ideas of a transitional object and of transitional phenomena through which the world gradually appears to the infant and later cultural experience is located. Winnicott distinguishes his ideas from Melanie Klein's concept of the internal object, by clarifying that he is talking about a possession: "The transitional object is not an internal object (which is a mental concept) —it is a possession. Yet it is not (for the infant) an external object either".²¹¹

In a healthy environment, the journey from illusion to disillusion happens with the use of what Winnicott calls a 'transitional object'²¹². During this stage the infant begins to distinguish between Me and Not-me through the use of a symbol. When the infant was thinking of the breast as his/her own creation, it was because s/he could not see himself/herself as being separated from the mother. Infant and mother

²¹⁰ Gregorio Kohon, *The British School of Psychoanalysis: The Independent Tradition* (London: Free Association Books, 1986), 41-45.

²¹¹ D. W. Winnicott, "Transitional Objects and Transitional Phenomena," *The International Journal of Psycho-Analysis* 34 (1953): 94.

²¹² Winnicott stipulates certain special qualities that characterises the infant's relationship with the transitional object. As written by Winnicott: "1. The infant assumes rights over the object, and we agree to this assumption. Nevertheless, some abrogation of omnipotence is a feature from the start. 2. The object is affectionately cuddled as well as excitedly loved and mutilated. 3. It must never change, unless changed by the infant. 4. It must survive instinctual loving, and also hating and, if it be a feature, pure aggression. 5. Yet it must seem to the infant to give warmth, or to move, or to have texture, or to do something that seems to show it has vitality or reality of its own. 6. It comes from without from our point of view, but not so from the point of view of the baby. Neither does it come from within; it is not a hallucination. 7. Its fate is to be gradually allowed to be deattached, so that in the course of years it becomes not so much forgotten as relegated to limbo. By this I mean that in health the transitional object does not 'go inside' nor does the feeling about it necessarily undergo repression. It is not forgotten and it is not mourned. It loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between 'inner psychic reality' and 'the external world as perceived by two persons in common', that is to say, over the whole cultural field." Winnicott, *Playing and Reality*, 5.

were merged with each other. This is the moment of continuity which needs to give its place to contiguity. Once the infant starts to realise that s/he is not omnipotent, s/he will be able to see the object as a symbol of two separate things in union. "This symbol can be located. It is at a place in space and time, where and when the mother is in transition from being (in the baby's mind) merged in with the infant and alternatively being experienced as an object to be perceived rather than conceived of."²¹³ Winnicott clarifies that when he is referring to the breast as the first object, he is also including the technique of mothering, which he associates with three areas: holding, handling and object-representing.²¹⁴

The transitional object allows the creation of illusion and at the same time it forms a bridge to the outside world by supporting gradual disillusionment and enabling the development of a shared reality. This object may be a soft toy or a piece of cloth, or thumb sucking. Winnicott is not interested in the type of the object, but on its use as a possession – the transitional object is a not-me object. The paradox that characterises the transitional object, defines also its significance: although it is the infant that creates the object, the object was already there waiting to be created and cathected. This object will be physically manipulated, may be destroyed and then survived. Winnicott described a sequence of experience where the object needs to survive destruction in order to be able to be used again. During this process, the infant, while testing the limits of this internal/external environment, is forming the self. Winnicott sees the significance of this transitional area not just in this particular developmental stage, but also in later stages of life as individuals

²¹³ D. W. Winnicott, "The Location of Cultural Experience," *The International journal of psycho-analysis* 48, no. 3 (1967): 369.

²¹⁴ Winnicott, "Transitional Objects and Transitional Phenomena," 95.; Abram, *The Language of Winnicott : A Dictionary of Winnicott's Use of Words*, 230.

engage with transitional objects, but also with the wider concept of transitional phenomena.

Feminist psychoanalyst Jessica Benjamin defends the idea of the Winnicottian transitional space as it brings the qualities of an in-between space that connects the inside to the outside through a constant flow instead of a dichotomy: "Something that both forms a boundary and opens up into endless possibility".²¹⁵ It marks as such both proximity and distance, while placing the self as inextricably linked with the other.

According to Winnicott, the first environment for the infant is the mother and at the beginning they are merged together in an 'environment-individual set-up'. Winnicott studied this phase of absolute dependence through the paradigm of the 'good enough mother' as a way of understanding the relations formed within the analytic setting. This work established the foundation of his theory of the holding environment, which, as Abram clarifies, does not only refer to the physical holding-feeding-bathing etc., but also to the 'emotional holding-the-baby-in-mind' aspect. She adds that, although, the focus is on maternal preoccupation, the holding environment includes also the father as well as the extended family and the society at large. Therefore, one may refer to the holding function and the figure of the mother within a wider context of the notion of parental care or of a caring/nursing figure. In 1942, during a meeting, Winnicott exclaimed: "There's not such thing as a baby!", acknowledging that "there is no such thing as an individual —only an individual in relation to an external world" and this unit is the environment-individual-set up.²¹⁶ In his paper 'Anxiety associated with insecurity', Winnicott writes that "if

²¹⁵ Jessica Benjamin, "A Desire of One's Own: Psychoanalytic Feminism and Intersubjective Space," in *Feminist Studies/Critical Studies*, ed. Teresa De Lauretis (Basingstoke: Macmillan, 1988), 94.

²¹⁶ Winnicott, "Transitional Objects and Transitional Phenomena."

you show me a baby you certainly show me also someone caring for the baby, or at least a pram with someone's eyes and ears glued to it".²¹⁷ When thinking about provisional environments of intimacy, the idea we find in Winnicott of a presence that acts as an environment can be very constructive.

Winnicott introduces the concept of illusion to explain the first processes emerging during this time of absolute dependence. He develops the concept of the *illusion of omnipotence*. This is an illusion facilitated and supported by the mother through her capacity to repetitively adapt to her baby's needs. Each time the breast is offered just at the right time, the infant believes that it is his/her need that created it. As Winnicott writes: "The mother's adaptations to the infant's needs, when good enough, gives the infant the illusion that there is an external reality that corresponds to the infant's own capacity to create".²¹⁸ This is the necessary illusion of omnipotence: the object is created every time is needed. The mother's main task at this stage is to provide the opportunity for illusion by being where she is needed at the right time. Hollan, in his discussion of an emphatic encounter draws on Winnicott's transitional phenomenon and its illusory aspects to talk about attunement; Hollan suggests that it is due to the illusory aspects of empathy that we feel understood.²¹⁹

The illusion allows certain properties to emerge. One of the most important is the infant's ability for creative activity, which will later shape his/her capacity to live creatively. I will re-emphasise here, that for Winnicott, living creatively is not synonymous to being artistically creative. "It is assumed here that the task of reality-acceptance is never completed, that no human being is free from the strain of

²¹⁷Winnicott, "Transitional Objects and Transitional Phenomena," 99.

²¹⁸ Winnicott, "Transitional Objects and Transitional Phenomena," 95.

²¹⁹ Hollan, "Being There: On the Imaginative Aspects of Understanding Others and Being Understood," 483.

relating inner and outer reality, and that relied from this strain is provided by an intermediate area of experience which is not challenged (arts, religion, etc.). This intermediate area is in direct continuity with the play area of the small child who is 'lost' in play."²²⁰ It is this intermediate area of experience, which belongs between the inner and the external (shared) reality, that for Winnicott, constitutes the largest part of an infant's experience and "throughout life is retained in the intense experience that belongs to the arts and to religion and to imaginative living, and to creative scientific work".²²¹

Jessica Benjamin sees in Winnicott's theory the main premise of infancy researcher Daniel Stern, who suggests that the infant, unlike the classic Freudian view, is never totally undifferentiated from the mother, but from the beginning has a built-in interest to distinguish itself from the others and enter in interaction with them.²²² Benjamin stresses the importance of this point as it brings together the questions of how we separate from oneness and how we may "actively engage and make ourselves known in relationship to the other"²²³, promoting ultimately, the core idea that we are fundamentally social beings.

Winnicott's theory, enhanced by Benjamin's reading, can offer a helpful framework of understanding intimacy in the context of responsiveness and active exchange with others, while embracing the paradoxical mixture of otherness and togetherness. As Benjamin argues, 'mutual recognition' embraces notions of mutuality and sharing, where all subjects are active, contrary to the common tendency to structure understanding that rely on unions of opposites where we have

²²⁰ Winnicott, "Transitional Objects and Transitional Phenomena," 96.

²²¹ D. W. Winnicott, *Playing and Reality* (London: Routledge, 1971), 14.

²²² Jessica Benjamin, *The Bonds of Love: Psychoanalysis, Feminism, and the Problem of Domination* (London: Virago, 1990), 18.

²²³ Benjamin, *The Bonds of Love: Psychoanalysis, Feminism, and the Problem of Domination*, 18.

the relationship between a 'doer and a done-to'.²²⁴ Benjamin's proposition of 'mutual recognition', highlights the importance of experiences of 'being with', where transformative experiences occur *with* the other rather than regulated *by* the other. In the next chapter, the notion of the 'with' will be explored as an active and dynamic preposition that shapes this research on intimacy. Winnicott's theory of play will be discussed further in chapter four, where I explore conflict and intimacy.

2.7 Conclusions

While intimacy is often considered in dyadic relationships of close and emotional significance, intimate interactions, which can also appear in different settings, are also part of our lives. Intimacy as a form of engagement is explored in performance practices through the notions of awareness, presence, active engagement, spatial considerations of environments, and processes actuated in ideas about management, care, and nurture. Such practices create specific conditions to enable the participant to access the experience, yet this involvement is not always untroubled. Facilitation practices aim to ease this complexity as empathy and play become important points of reference in relation to the creative potential in spaces of intimacy.

The practices of Lundahl and Seidl and of Rosana Cade suggest ways of working with intimacy as a form of engagement through the act of holding. In the first case this happens in the form of sensory exchanges in controlled environments, while in the second case through experiencing 'togetherness' in public spaces. Both practices focus on the in-between, placing intimacy there as a space to 'hold an experience'. In the workshop experiment I did with the architecture students we see

²²⁴ Jessica Benjamin, "Beyond Doer and Done to an Intersubjective View of Thirdness," *Psychoanalytic Quarterly* 73, no. 1 (2004): 6.

how this in-between holds the potential for imaginative exploration of different settings, in which we consider intimacy as a field of creative encounters.

This idea of 'holding' is then directly informed by D.W. Winnicott's theory of play, which provides us with a framework to think further on explorations of intimacy. In particular, Jessica Benjamin's reading of Winnicott invites us to explore the encounter of our inner and external worlds through dynamic practices that do operate within rules and practices, but at the same time allow for spontaneity and creativity to find ways of expression. In the next chapter the practice of walking, and in particular the idea of 'walking with', will be discussed as an active practice to explore intimacy in the public space, which is unexpected and exciting.

Chapter 3: The practice of 'Walking With'

In chapter 2, I discussed the idea of a 'guide' acting as a mediator, who facilitates the playful attitude of other participants. In this environmental provision, the notion of 'holding an experience' for another emerged within such a facilitating practice. Winnicott's transitional object draws our attention to the use of external reality, instead of only 'relating to it'.²²⁵ Under these terms, the playful relationship established between the mediator guide is 'used' to create something new. As such, environments of 'with' in performances of trust and immediacy, are successful when they enable creative use of the external world.

In this chapter, I endeavour to explore the practice of walking with the aim of forming a practice of 'walking with' which has the potential to operate as a mode for exploring intimacy in public space. It is through walking that connections are made and remade, bringing into negotiation the private and the public. The walking practice is explored in this chapter as an embodied way of understanding not only our relationship with an environment, but also the relationships of the people sharing the walking experience. I open the chapter with a project that involved a group of people engaging with a series of playful walking experiments in the city of Edinburgh. I discuss examples of ambulatory art and research as well as theoretical and methodological treatments of the walking practice as ways of discovering and transforming environments and shaping relationships on the move. It is within this framework that I suggest a practice of 'walking with' as a form of engagement and mode of exploration for this study on intimacy.

²²⁵ D.W. Winnicott, "The Use of an Object," *International Journal of Psycho-Analysis*, no. 50 (1969).

3.1 'The Playful Pedestrian': A walking event

The Playful Pedestrian, 14th August 2015

*Join us for an afternoon of urban exploration, followed by a screening of Jacques Tati's
Playtime (1967).*

3.30-5.30pm, meet at Evolution House reception, West Port

*Inspired by Berlin's Institut für Raumexperimente and London's Walking Reading Group, this
walk around the streets of Edinburgh will involve playful participatory pedestrian experiments
and games, alongside discussion of key theoretical texts about urban walking. Wear comfy
shoes and be prepared in case of rain!*

*20 places available. Please book your place via eventbrite, after which you will receive PDFs
of required reading.*

August in Edinburgh means that the city lives by the rhythms of the festival. Tourists, visitors, performers, volunteers, students and locals occupy every corner of the city centre. It was during this time of the year that the invitation of the event we co-organised with art historian Ruth Burgon reached the public, inviting people to join us for an afternoon of playful pedestrian experiments along with discussions on key theoretical texts about urban walking. The 'Playful Pedestrian'²²⁶ took place on a drizzly Edinburgh day, but this did not dampen the spirits of our participants. Our group of eighteen met at 'Evolution House', one of the buildings of Edinburgh College of Art. Attendees had been asked to read a couple of classic texts on

²²⁶ The 'Playful Pedestrian' was a one-day event organised in collaboration with Ruth Burgon, who at that time was doing her PhD in History of Art, University of Edinburgh. It was part of the Postgraduate Festival, Edinburgh College of Art, University of Edinburgh. Open to the academic community as well as people outside of it.

walking before the event: Guy Debord's 'Theory of the Dérive'²²⁷ and Michel de Certeau's 'Walking in the City'²²⁸. The aim was to get everyone to think in advance about the ways in which we habitually engage with the city as pedestrians: where, why and how we walk. As the walk proceeded, we aimed to challenge these habits. When we gathered in the lobby of the Evolution House, there was a nice mix of people in the group, all living in Edinburgh with the exception of one visitor. I will be using 'we' and 'us' to discuss the activities of the group, since apart from a facilitator, I was also a participant too.

The event was inspired by two different projects that aspire to provide the space for learning situations: the group walks of the 'Walking Reading Group'²²⁹ and the walking activities of the 'Institut für Raumexperimente'²³⁰ (Institute for Spatial Experiments). Running since 2013, the 'Walking Reading Group' led by Lydia Ashman, Ania Bas, and Simone Mair is a project that facilitates knowledge exchange through the discussion of texts while walking together. Their project aims to break the hierarchies of a table format discussion by suggesting a more intimate and dynamic exchange of ideas, while discussions are happening simultaneously among the participants of the walking group. Their flow may be interrupted or enhanced by the liveness of the streets, animating and shaping the discussions accordingly.

Similarly, our group started walking in pairs, discussing Debord's text. We had created a small booklet that included short excerpts from the chosen texts to guide the discussion, including blank spaces for notes. All participants received their booklet at the beginning of the walk. Ruth Burgon, who was the facilitator for the

²²⁷ Guy Debord, "Theory of the Dérive," in *Situationist International Anthology*, ed. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 2006).

²²⁸ Certeau, *The Practice of Everyday Life*.

²²⁹ "The Walking Reading Group," accessed 14 July 2016. <http://walkingreadinggroup.org/>.

²³⁰ "Institut Für Raumexperimente ", accessed 12 May, 2015. <http://raumexperimente.net/en/>.

discussions of the texts, prompted us to introduce ourselves to our pair by defining our 'everyday triangle' and sharing some initial observations about our walking habits. We find the idea of the triangle in Guy Debord's text; a triangle, which maps our daily routes in the city, formed among three points of everyday references: the residence and two other points of significance. After a short walk we arrived at the Meadows park where I introduced the first walking exercise that we would do in pairs: the backwards walk.



Figure 6: 'The Playful Pedestrian' booklet designed for the event by Ruth Burgon and Stella Mygdali © Stella Mygdali

During the walking event we engaged in a series of playful exercises inspired by the walking manual²³¹ provided by the 'Institut für Raumexperimente'. The 'Institut für Raumexperimente' (2009-2014) was an experimental education and research project founded by artist Olafur Eliasson together with co-directors Christina Werner and Eric Ellingsen, in collaboration with the Berlin University of the Arts. It was developed around learning situations of 'uncertain certainty', aiming to provide a methodological model in art education that activates creative situations in situ. One of their experiments evolved around a series of simple walking exercises taking place in the city. They formed the inspiration for the exercises we included in our walk, which were within my role to facilitate; some of the walks we followed as instructed, some of them we altered and we devised some new as well. We wanted to try as many variations as possible within the time frame, putting attention to the sensory experience.

The 'backwards walk' required us to walk in pairs for a short distance in one of the park's paths, safe from the cars but busy with cyclists and other fellow pedestrians. The person walking backwards relied on their partner to guide them safely to the ending point. There was no restriction on how this could be done; yet no pair held hands to help with the guidance, but rather kept a small distance using verbal instructions. We were trying to find our pace while negotiating other flows passing by. The textures underfoot became more noticeable, one had to use different muscles in one's legs and one's perception of distance altered. Instead of looking down or in the distance, the gaze was fixed to the guide; looking at a person who you have just met persistently into the eyes is not an everyday occasion. One

²³¹ The walk manual is available online: "Walk Manuals," accessed 23 May 2015. <http://raumexperimente.net/en/single/walk-manuals/>.

of the participants mentioned that this was the way that her mother and her aunt would walk everyday coming back from school when they were young – it was their playful way of sharing news from their school day.

Along with Ruth Burgon, we had planned an itinerary for the walk, which would last about two hours, interchanging between thinking upon and discussing ideas from the texts to enactments of the exercises and pauses for reflection. The discussions were evolving around each one's relation to the city, pointing out individual and mutual observations. The exercises were feeding the discussions and provided playful tactics for emphasising particular senses and gradually transitioning from the dynamic of the pair to that of the whole group.

At the end of the first half of our walk we performed a 'silent walk', which lasted around 20 minutes. The 'silent walk' required the participants to be attentive to the sounds, trying to identify their source. This part started in a very busy road, traversing a main street with traffic. From the noisy crossing, full of sonorous information, we walked into a gallery, open and free to the public during the time of our event. The gallery at that time was almost empty, with a few people working. We followed its main circulation leading us to an internal balcony; the rooms were very quiet. We left the gallery and walked in a number of smaller and more peaceful streets until we ended up again at a busy street with many pedestrians. When we arrived at our next stop, the participants immediately started discussing the tension that was created in the group during the silent walk. Some of the participants were intrigued by specific areas and wanted to walk in a slower pace to be able to observe and listen to the environment, while others felt uncomfortable by this silent condition, especially because we were walking as a group, and wanted to move faster, anticipating the end of this stage.

Soon after this part, we arrived in one of the city's 'pockets' – a small garden, hidden from the fast rhythms of the festival, yet located at the heart of it. Up until this point we had shared thoughts and ideas as a group and had changed walking pairs enough times to feel relatively comfortable with each other. A group dynamic had been established. So, we decided to devise our own walking exercises and test them in small groups. Favours sound in the previous stage of the walk, the group came up with two new sensory explorations in the form of a 'touch walk', a 'blind walk' and a 'new body walk'. For the 'touch walk', each individual would 'mark' a route in their mind and try to walk in a continuous line touching as many possible elements of the place (the wall, the soil, the leaf of a plant, etc.). The 'blind walk' required two participants walking together one guiding and the other walking with their eyes closed. Finally, the 'new body walk' required walking in small groups while trying to keep always the same distance among the members of the group, as if we were holding a net, learning to navigate our new extended 'body' within the space.

During the exercises we became more confident in trying new things and discovering new relationships. Additionally, the space revealed itself through its temporalities in the 'touch walk' (elements that felt fresh but fragile, and surfaces that felt hard and resistant in time) and through its constraints in the 'new body walk'. At the same time, the 'blind walk' added new textures and dimensions to the space as layered by the ways that the movement, smells and sounds were feeding the experience.

The last exercise that we did as a group was the 'slow walk', which took place in one of the most crowded and touristic streets during the festival, the Royal Mile, which runs through the heart of Edinburgh's Old Town. We performed the 'slow walk' at the pedestrianized part of the street that was full of tourists, street

performers, and flyer-givers advertising their shows, and of course everyday passers-by. The task was simple; we had to walk for 15 minutes together as a group as slowly as possible within this crowd. With the crowd pressing us to move faster, this task became a challenge of balance and weighting. We were trying to fight the instinct of escaping the pressure and trying to sustain the group as one body. Although quite invisible in the crowd, our action for sure did not attract people's attention as vividly as the street performer who was playing with the fire across the street – still, we were very aware of performing an action in public, which heightened our perception and engagement with our surroundings. When the slow walk ended, we started running as fast as we could. The one participant who was visiting the city told us afterwards that this had been a very unusual but fun way of touring the city.

'The Playful Pedestrian' was a public event; it was advertised as such and brought together people who were interested in spending an afternoon of playful explorations in the city. It was an opportunity to try something unusual, be outdoors, see Edinburgh, feel as part of the festival. When we were devising the route, with Ruth Burgon, we wanted to traverse within the chosen timeframe different types of spaces. We picked sites that would be interesting or challenging to experience through the tasks, but at the same time safe enough to experiment, especially for the tasks that required us to be away from car traffic. Our event unfolded in a rather touristic itinerary interacting directly with the festival rhythms, although it was not designed as a tour of the city. However, it did resemble the structure of a tour, yet aiming, instead of the guides informing the group about the space, for the group to discover the spaces together and reveal their qualities.

A 'tour' is described as a journey from place to place or a visit to a number of places in a circuit or in sequence. Guided tours are considered a recreational activity

that offer a safe way to experience a foreign place with 'interest and curiosity'²³² as John Urry notes; designed for the foreigner who expects to learn and wishes to observe and discover. This type of group-walks follows a narrative that has been decided in advance and keeps on a scripted movement where an expert is leading the experience. However, as we saw the role of the guide being readapted to fit a new creative condition in chapter 2, similarly the walking tour is explored as a new learning situation. In particular, Juliet Sprake explores the idea of a mobile creative learner in processes of touring, suggesting a 'learning-through-touring' experience, which can produce knowledge about the built environment in creative and engaging ways.²³³

Sprake, following Rendell's critical spatial practice, suggests that the spatiotemporal operations of a tour forms a practice that creates active participation, as framed along three key elements: spatiality, temporality, and social interactivity.²³⁴ Sparke's study looks into what can be considered a critical tour guide practice in the works and methods of 'Wrights & Sites', Tim Brennan, and 'PLATFORM', highlighting their ways of approaching sites: 'Wrights & Sites' 'mis-guides' present a set of provocations to be performed in public spaces; Tim Brennan's guides' 'stumble upon method' prompts imaginative associations and creation of meaning; and PLATFORM supports their participants in 'filling the gap' guided walks where learning takes place through a process of 'animation and implication'.²³⁵

²³² John Urry, *The Tourist Gaze*, (London: SAGE, 2002), 87.

²³³ Juliet Sprake, *Learning-through-Touring Mobilising Learners and Touring Technologies to Creatively Explore the Built Environment* (Rotterdam; Boston: SensePublishers, 2012).

²³⁴ Sprake, *Learning-through-Touring Mobilising Learners and Touring Technologies to Creatively Explore the Built Environment*, 20.

²³⁵ Sprake, *Learning-through-Touring Mobilising Learners and Touring Technologies to Creatively Explore the Built Environment*, 130-43.

In 'The Playful Pedestrian', the exercises were helping the group find a set of references leading to thoughts and observations, as well as accessing spaces not by looking at them from distance or vantage points of view, but acquiring knowledge by moving *through* these environments. The event would have been very different without the exercises. All the exercises were simple to perform: devising walking situations to act as modes of exploration. The event showed how walking can be both performative and communicative, a simple movement through space yet so engaging to allow for connections and synergies to become evident and emerge. In situating an explorative practice to study intimacy, the practice of 'walking with' emerges.

Walking as a creative practice is not new and comes with a long tradition of playful experiments, as I will discuss in this chapter. Theoretical and methodological treatments of walking have been informing performative spatial explorations as means to create new embodied ways of knowing: this is particularly evident in 'ethnographic' disciplines (e.g. anthropology, sociology and human geography) as well as artistic practices.²³⁶ As Pink, Hubbard, O'Neil and Radley argue, "walking with other or asking others to represent their own experiences through walking offers an inspiring route to understanding".²³⁷

3.2 The diverse practice of walking

"[...] rethinking places as unfixed and site as performed. Importantly, as an activity, walking temporarily positions the subject in motion between a series of scenes that at times might resemble dialectical images; depending on the histories

²³⁶ Sarah Pink, Phil Hubbard, Maggie O'Neill, and Alan Radley, "Walking across Disciplines: From Ethnography to Arts Practice," *Visual Studies* 25, no. 1 (2010): 2.

²³⁷ Pink, Hubbard et al., "Walking across Disciplines: From Ethnography to Arts Practice," 3.

of a precise combination of objects at a particular location, these scenes might be constellations where the thinking stops, allegorical compositions or montage constructions.”

Jane Rendell (1995)²³⁸

A walk can be many things; a daily walk to work, a leisure walk to catch up with a friend, a long walk for exercise, a walking excursion to discover new places, a monotonous walk happening during a tiring day. A walk may have a destination or it can be a wandering; it can be a movement directly connected to everyday responsibilities or a break from them. It can be a subversive act, an escape, a religious act, a meeting, a protest, a mundane or a fun activity. We walk to get familiar with a place, to do errands, to accompany someone. During a walk we can be in our most creative mode or just put our minds to rest. A walk can take us up, into, along, around or through places – often merging or over layering imaginary and real places.

The benefits of walking and its positive impact on the quality of life is continuously present in discussions and campaigns about health and the well-being, where walking is promoted as the ideal exercise for all ages and fitness levels; a simple and accessible outdoor activity to most people, which not only benefits the body but also revives the mind. We walk to empty our minds. We put our bodies in motion to feel energetic. We test endurance and feel the gravity when our bodies become tired. We refresh our thoughts and improve our mood. But even more than its physical state, it is its social, creative and relational aspects that make walking rich of meanings. Walking is present in ongoing discussions about lifestyle, social

²³⁸Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006), 185.

and cultural acts, the built environment: discussions about where, when and why we walk.

walking · rambling · strolling · stalking · trekking · hiking · streetwalking ·
wandering · yomping · marching · trudging · tramping · traipsing ·
roaming · drifting

As walking or the action of ‘taking a walk’ touches upon so many aspects of our lives, it is only natural that it has been present in various disciplines (anthropology, sociology, geography, arts, architecture, urban studies, psychology, psychoanalysis, etc.) that are concerned with lived experience, ideas of place making, the relationship between the inner and the outer world, the physical and the psychical processes. Walking has been studied, performed, used as a research tool, a political tool, a ritual, an intervention, as a way of thinking about as well as a tool for sharing insights and information. Rebecca Solnit argues that walking as a mode or means of thinking is “something supple, sensitive and vulnerable”; “Walking shares with making and working that crucial element of engagement of the body and the mind with the world, of knowing the world through the body and the body through the world.”²³⁹ In the performative and sensory experience of walking, ideas of affect, rhythm, place as well as embodiment are central. They have been shaping discussions in various fields, while walking has formed its own field of practice as a contemporary art form as well as a mode of research – still growing and evolving.

Walking is present from mundane urban practices²⁴⁰ and pedestrianism²⁴¹ to discussions about the human experience in natural environments²⁴². It is considered

²³⁹ Rebecca Solnit, *Wanderlust: A History of Walking* (London; New York: Verso, 2002), 29.

²⁴⁰ Jo Vergunst, "Key Figure of Mobility: The Pedestrian," *Social Anthropology* 25, no. 1 (2017).

²⁴¹ Jennie Middleton, "Sense and the City: Exploring the Embodied Geographies of Urban Walking," *Social & Cultural Geography* 11, no. 6 (2010).

an established ethnographic method²⁴³, which has shaped new forms of interviewing that happen on the move, interested in spatial experiences, informing mobile research studies. In particular, walking explorations in sensory ethnography have been contributing to notions of emplacement²⁴⁴. Walking has also been a form of practice in critical place inquiries.²⁴⁵ The walking condition is used as a performative practice of thinking and writing, but also as a narrative tool.²⁴⁶ Walking is used in metaphorical thinking; Freud compares his work in the structure of 'The Interpretation of Dreams' to planning an imaginary walk in the forest.²⁴⁷ Walking experiences have been shaping ideas and practices of representation and mapping.²⁴⁸ The walking practice has also been contributing in performative educational environments.²⁴⁹

Walking has long been used in the creative practice of artists; many approaches have been shaped by the traditions of Romanticism, Dada, Surrealism, the experiments of the Situationist International and Fluxus, as well as the practices of conceptual art and contemporary art. The walking practices of Richard Long, Hamish Fulton, Janet Cardiff, Ernesto Pujol, Francis Alÿs, Bruce Nauman among

²⁴² Katrín Lund, "Landscapes and Narratives: Compositions and the Walking Body," *Landscape Research* 37, no. 2 (2012).

²⁴³ Jo Lee and Tim Ingold, "Fieldwork on Foot: Perceiving, Routing, Socializing," in *Locating the Field Space, Place and Context in Anthropology*, ed. Simon Coleman and Peter Collins (Oxford; New York: Berg, 2006).

²⁴⁴ Sarah Pink, "From Embodiment to Emplacement: Re-Thinking Competing Bodies, Senses and Spatialities," *Sport, Education and Society* 16, no. 3 (2011).

²⁴⁵ Rendell, *Art and Architecture: A Place Between*.

²⁴⁶ Frédéric Gros, *A Philosophy of Walking* (London: Verso Books, 2014).; Geoff Nicholson, *The Lost Art of Walking: The History, Science, Philosophy, Literature, Theory and Practice of Pedestrianism* (British Columbia: Harbour Books, 2011).; Also important references the writing engagements of Ian Sinclair, the performative writing of Deidre Heddon

²⁴⁷ Sigmund Freud, *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887-1904* (Cambridge, USA: Belknap Press of Harvard, 1985), 365-66.

²⁴⁸ Karen O' Rourke, *Walking and Mapping: Artists as Cartographers* (Cambridge, Mass. ; London: The MIT Press, 2013).

²⁴⁹ Stephanie Springgay, "How to Be an Artist by Night: Critical Public Pedagogy and Double Ontology," in *Problematizing Public Pedagogy Handbook*, ed. Jennifer Sandlin, Michael O' Malley, and Jake Burdick (New York: Routledge, 2013).

others, have been significantly influential. Walking in the arts world has been used as a method, an outcome, a performance, a transgression, and a protest.

Rebecca Solnit places the origin of the current pedestrian performance practice in the work of Stanley Brouwn, a Dutch emigré from Surinam.²⁵⁰ While in Amsterdam, in the early 1960s, Brouwn approached random pedestrians and asked them to draw him directions to a particular place on a piece of paper. With the stamp 'This way Brouwn', the works were later exhibited as a "vernacular art of encounters or a collection of drawings"²⁵¹. Using this event, Solnit introduces the role of walking in the work of avant-garde performance artists, such as Robert Smithson, Carolee Schneemann, Vito Acconci, Sophie Calle, and Marina Abramovic and Ulay. In particular, Solnit sees a natural alliance between walking and avant-garde performance practice, which aims to undo the rigid distinctions between art and life; where walking is an ordinary gesture that can invite investigations of the relationship between ideas, acts and the material world.²⁵² Today many networks, groups and collectives have taken up the practice of walking to attend to various issues, especially popular with practice-based approaches involving communities within interdisciplinary frameworks.²⁵³

²⁵⁰ Rebecca Solnit, *Wanderlust: A History of Walking* (London; New York: Verso, 2002), 272.

²⁵¹ Solnit, *Wanderlust: A History of Walking*, 272.

²⁵² Solnit, *Wanderlust: A History of Walking*, 268-69.

²⁵³ Examples of such networks: Walking Artists Network, WalkingLab, Urban Emptiness, The Milena Principle

3.3 From solitary walks to walking as companionship

Scottie: Don't you think is a waste, to wander separately?

Madeleine: Only one is a wonderer. Two together are always going somewhere.

Scottie: No, I don't think that's necessarily true. (Vertigo, 1958)²⁵⁴

The figure of the solitary walker has been a dominant image in walking literature.²⁵⁵ An image that promises, among others, the relinquishment of the boundary between oneself and the environment, which leads to the shaping of something new. While on the move, one finds ways of being 'unstuck', inviting a state of receptiveness, freedom and self-reflection.

Walking can be a means for reflection and contemplation. When walking, Frédéric Gros notes, thoughts can arise and take form without feeling that you are obliged to work.²⁵⁶ Being on the move is a condition that stimulates the imagination. In fact, the connection between creativity and walking is further supported by current research results in cognitive studies that show the stimulating effects of walking and consider it as a great method for opening up the mind and brainstorming.²⁵⁷ The figure of the peripatetic philosopher who thinks in the rhythm of his/her feet finds its precedent model in the restless teaching of the Peripatetics or in the more wild

²⁵⁴ Alfred Hitchcock, "Vertigo," (1958).

²⁵⁵ Gerhart Hoffmeister, *European Romanticism: Literary Cross-Currents, Modes, and Models* (Detroit: Wayne State University Press, 1990).; Stephen Miller, *Walking New York: Reflections of American Writers from Walt Whitman to Teju Cole*, First edition.. ed. (New York: Empire State Editions, 2015).

²⁵⁶Gros, *A Philosophy of Walking*, 157.

²⁵⁷ Marily Oppezzo and Daniel L. Schwartz, "Give Your Ideas Some Legs: The Positive Effect of Walking on Creative Thinking," *Journal of Experimental Psychology: Learning, Memory, and Cognition* 40, no. 4 (2014).

practice of the Cynics who were always on the move, and has been developing a model of the thinking-walking figure. Indeed, many great thinkers had peripatetic habits; embracing a walking practice as a precondition of their work, or in some cases of their own existence as well. Gros in his book 'A Philosophy of Walking' presents the 'walking profiles' of important male figures of philosophy and poetry: from Friedrich Nietzsche who believed that all great thoughts are conceived while walking, to Arthur Rimbaud whose passion for escape made him identify as a pedestrian and nothing more, to Henry Thoreau, who became the first to theorise on walking as an early advocator of the benefits of walking in the wilderness, to everyday Rambler William Wordsworth whose garden became his office, to Immanuel Kant who did not enjoy walking per se, but nevertheless made it a habit of his everyday day schedule as a health necessity, benefiting from monotonous, regular and inescapable walks.²⁵⁸

It is the Romantic tradition that has most predominantly set the example of the solitary walker. The Romantic walker flees the city to pursue the rural and seeks the pleasure of being alone in nature. This becomes a mental excursion away from society and the expectations of social etiquette, an action of 'unburdening' oneself from the things that one is supposed to do, think and say. We see Jean-Jacques Rousseau's 'Reveries'²⁵⁹ bringing the walking man in communion with nature, as a wanderer and an observant, foreshadowing another solitary figure, that of the flâneur who exists within the city. The flâneur, who is always intrigued by the crowd, but stays detached from it.²⁶⁰

²⁵⁸ Frédéric Gros, *A Philosophy of Walking* (London: Verso Books, 2014)

²⁵⁹ Jean-Jacques Rousseau, *The Reveries of the Solitary Walker*, ed. Charles E. Butterworth (New York: New York University Press, 1979).

²⁶⁰ Charles Baudelaire, *The Painter of Modern Life : And Other Essays*, ed. Jonathan Mayne (London: London : Phaidon, 1964).; Walter Benjamin, *The Arcades Project*, ed. Rolf Tiedemann (Cambridge, Mass.: Cambridge, Mass. : Belknap Press, 1999).

The Romantic walk, Jeffrey Robinson suggests, is all about the 'self', "its coalescence or its liberation".²⁶¹ In this idyllic context, Robinson writes, it is the return in the nature that allows a recovery to take place; alone in nature means that 'I am being myself again'.²⁶² Essayist William Hazlitt writes in 'On Going A Journey', one of the very early writings about the pleasures of walking, that it is only in solitude that this meeting with the true self can happen.²⁶³ Walking with others only raises expectations of talking, Hazlitt stresses and objects, as he sees in walking an opportunity to escape them.²⁶⁴ Walking means to him a repose and a chance to indulge in reveries, which the company of others can only interrupt. It is only in solitude that one can have a "truce with impertinence"; "I laugh, I run, I leap, I sing for joy".²⁶⁵

Yet as Deidre Heddon notes "even in supposed solitary walks there are multiple performances of companionship. 'Alone' is often, in fact, 'with'."²⁶⁶ Looking into the works and correspondence of the solitary walkers of the nineteenth century, but also in that of their successor walker writers, Heddon points out a desire for communicating the walking experience to 'imagined addresses', whether this is writing for a public audience and often relating their beliefs and experiences to those of other walkers.²⁶⁷ Self-thinking becomes a dialogue where we find an interlocutor in ourselves and other imagined presences; an affirmation of our walking selves.

²⁶¹ Jeffrey Robinson, *The Walk: Notes on a Romantic Image* (London: Dalkey Press Archive, 2006), 17.

²⁶² Robinson, *The Walk: Notes on a Romantic Image*, 17.

²⁶³ William Hazlitt, "On Going Journey," in *The Lore of the Wanderer: An Open-Air Anthology*, ed. Goodchild George (London: J.M. Dent and Sons, 1915).

²⁶⁴ Hazlitt, "On Going Journey," 1915, 60.

²⁶⁵ Hazlitt, "On Going Journey," 1915, 51.

²⁶⁶ Dee Heddon, "Turning 40: 40 Turns: Walking and Friendship," *Performance Research* 17, no. 2 (2012): 67.

²⁶⁷ Heddon, "Turning 40: 40 Turns: Walking and Friendship," 68-69.

Richard Coyne, thinking of walking as inherent to human's very essence, also argues that "walking is walking together before it is walking alone".²⁶⁸ It is an activity that opens opportunities to interact with oneself as well with another. Coyne, referencing philosopher Jean-Francois Augoyard's work²⁶⁹, suggests that walking, like language, becomes a way of "asserting one's presence as well as a "mode of being".²⁷⁰ Walking is a practice where hierarchies can be revealed, a language that declares also positions. Philosopher Brian Massumi suggests that there are similar processes between the act of walking and the choice of appropriate language for one to express and communicate their experience.²⁷¹

Anthropologists Jo Lee and Tim Ingold talk about the sociability that is engendered by walking with others. They consider walking to be "a particularly social kind of movement", becoming distinctive through its quality of 'co-presence'.²⁷² The participants of their walking study in Aberdeen described walking as "an excellent way of being with people, a very rich way of socializing".²⁷³ In particular, Lee and Ingold discuss 'co-presence' in relation to the bodily communication as this is established between those sharing a walk. The sharing of a walking rhythm, Lee and Ingold argue, creates a sort of bond; a particular closeness, within a process of adjusting to accommodate each other's pace. Moreover, the bodily orientation has the walkers sharing the same visual field as they are walking side by side. The

²⁶⁸ Richard Coyne, *The Tuning of Place : Sociable Spaces and Pervasive Digital Media* (Cambridge, Mass.: MIT Press, 2010), 159.

²⁶⁹ Jean François Augoyard, *Step by Step : Everyday Walks in a French Urban Housing Project*, trans. David Ames Curtis (Minneapolis, Minn. ; London University of Minnesota Press, 2007., 1979).

²⁷⁰ Coyne, *The Tuning of Place : Sociable Spaces and Pervasive Digital Media*, 158.

²⁷¹ Brian Massumi, "Navigating Movements", interview by Mary Zournazi, 2002, Hope: New Philosophies for Change.

²⁷² Lee and Ingold, "Fieldwork on Foot: Perceiving, Routing, Socializing," 2006, 79.

²⁷³ Jo Lee and Time Ingold, "Fieldwork on Foot: Perceiving, Routing, Socializing," in *Locating the Field: Space, Place and Context in Anthropology*, ed. Simon Coleman; Peter Collins (London: Bloomsbury Academic, 2006), 79.

intersection of space and movement unfolding towards the same direction, a sharing of sensory perception, enhances the notion of togetherness: "I see what you see as we go along together".²⁷⁴

John Urry's discussion of 'co-presence' in modes of movement also stresses the significance of the face-to-face meeting. Urry draws upon Georg Simmel's valorisation of the eye in social interactions, that professes a reciprocal action of giving and provides a 'special way of knowing' through a direct and pure connection.²⁷⁵ Urry refers to the expressiveness of the face, which allows for a subtle reading and interpretation of an encounter. Contrary to face-to-face interaction, Lee and Ingold suggest side-by-side movement as a less confrontational model of communication.

The sense of togetherness expands on the reasons of how and why people walk together, as we see the creation of different types of walking clubs or walking groups. These may vary and operate from more athletic, hill walking, to more casual meetings, explorations of urban places or countryside walking. The social element may vary, but in many cases it becomes an integral aspect of the activity. For example, in the case of older people, walking is promoted as a form of exercise that has many health benefits. But the social element that is part of the activity plays an equally important role. As life circumstances are changing, especially after the loss of a partner, walking with others can improve and facilitate the social contact and create environments of companionship.²⁷⁶

²⁷⁴ Lee and Ingold, "Fieldwork on Foot: Perceiving, Routing, Socializing," 2006, 80.

²⁷⁵ Mimi Sheller and John Urry, "The New Mobilities Paradigm," *Environment and Planning A* 38, no. 2 (2006): 217.

²⁷⁶ Sara Tilley; Neil Thin; Catharine Ward Thompson, "Mobility and Transport Choices in Older Adults: The Role of Emotional Interactions with Place," in *STAR Conference* (2016), 7-9.

3.4 Walking as an interviewing method

The walking interviewing technique studies the interactions of humans and their environments. As such it is considered to carry certain advantages when it comes to exploring the role of place in everyday experiences. It draws from and complements two already established ethnographic techniques: it is a hybrid between field/participant observation and interviewing. It takes research from a safe and controlled environment (fixed setting of interviews) to environments that ask you to consider a range of aspects. In doing so, the researcher has the opportunity to observe lived experience in situ. Movement has already been an element in observational studies in Anthropology since the very beginning of fieldwork data collection. In these cases 'moving in context' is essential, whether this refers to the movement of the researcher or of the participant; i.e. the researcher moving around an activity under study or observing the actual body movement of a participant in micro-scale activities (time-and-motion studies).²⁷⁷ Walking receives attention primarily in geography and anthropology as a social practice and as a research method.²⁷⁸ It belongs to the mobile methodologies and it is used in place-responsive studies aiming to gain a stronger understanding of spatial experiences. While walking has been an important reference practice for ethnographic studies, in the influence of Michel de Certeau's understanding of walking as a practice of everyday life, it is not until works such as Lee and Ingold's essay 'Fieldwork on Foot' that walking's contribution to fieldwork becomes evident.²⁷⁹ Today it is an established method that develops in different forms, one of which is the 'walk and talk' method.

²⁷⁷ Phil Jones, Griff Bunce, James Evans, Hannah Gibbs, and Jane Ricketts Hein, "Exploring Space and Place with Walking Interviews," *Journal of Research Practice* 4, no. 2 (2008).

²⁷⁸ Jo Vergunst and Tim Ingold, *Ways of Walking: Ethnography and Practice on Foot* (London: Routledge 2008).

²⁷⁹ Pink, Hubbard et al., "Walking across Disciplines: From Ethnography to Arts Practice," 3.

The 'walk and talk' method has received attention in humanity studies to inform place narratives, focusing on the relationship between what people say and where they say it. The studies vary from researchers simply wandering through landscapes chatting with participants, to specifically designed routes structured in such a way to elicit responses to predetermined places. Sociologist Richard Carpiano stresses the importance of the spatial context – so literally being in context – as this increases the engagement of the participants to the discussion and prompts the sharing of information that would not come up otherwise.²⁸⁰ As he argues, being on the move brings to the surface links between locations and particular events or defining moments. It thus makes it easier to discuss details that might be mundane and not considered as worthy of mentioning during a sit-down interview, as well as trigger responses (emotions, memories, anecdotes, etc.) due to all the affective elements, which may lead to interesting observations. Especially at these cases where the participant is the one who decides the route, then aspects like the way that the navigation happens, may also indicate significant information. It is not only about the places themselves, but also about the way the participants approach them and the way that they interact with them (comment, ignore, notice etc.) as well as with the activities happening there. Also, various places indicate specific codes of behaviour or identities that potentially influence the interviewee's conduct. Even the idea of being seen in a particular place can make someone uncomfortable or indicate a particular way of interaction. As Riley and Holton stress, being 'in the situation' reveals elements that can be otherwise overlooked or get lost, but often are the most crucial. It is a way of gaining understanding of a place in

²⁸⁰ Richard M. Carpiano, "Come Take a Walk with Me: The "Go-Along" Interview as a Novel Method for Studying the Implications of Place for Health and Well-Being," *Health and Place* 15, no. 1 (2009).

relation to others: e.g. how they position themselves in it (members or outsiders), how things should work, etc.²⁸¹

Sit-down interviews focus primarily on the narrative, biographies and subjective interpretations. As many limitations of this format have been detected, often props such as books, maps, photographs etc. are used to stimulate the interviewee. As sociologist Margarethe Kusenbach notes, sit-down interviews are mainly static encounters in which the discussion is the center of attention; any other activity would be perceived as distraction or disruption.²⁸² In walking interviews, however, pauses, detours, disruptions or distractions would often be important aspects that reveal subtle layers of meaning that cannot be easily surfaced from more traditional methods. Kusenbach, from her experience with go-along interviews, argues that these moments are important because they unearth details 'too trivial to think and talk during a formal interview'.²⁸³

This is an important aspect that sets a particular type of interaction with the participant. The participant is given the leading role as the researcher potentially gives as little direction as possible. It creates a different dynamic that allows to overcome pauses effortlessly – there will always be something new to catch the interviewee's attention to comment upon, which will spark a new series of thoughts and offer an insight to natural responses. Additionally, the fact that the researcher and the participant are walking, does not allow for constant eye contact, which decenters the interview.

Walking as an interview method is considered an effective way of gathering sensory data and contextual information about the way(s) people interact and

²⁸¹ Mark Riley and Mark Holton, "Place-Based Interviewing: Creating and Conducting Walking Interviews," (2016).

²⁸² Margarethe Kusenbach, "Street Phenomenology: The Go-Along as Ethnographic Research Tool," *Ethnography* 4, no. 3 (2003): 462.

²⁸³ Kusenbach, "Street Phenomenology: The Go-Along as Ethnographic Research Tool," 470.

experience a (usually) familiar environment. As Brown and Durrheim notice, walking interviews increase rapport because the place serves also as a co-producer of dialogue and meaning.²⁸⁴ Similarly, Kuntz and Presnall favour walking interviews, believing that the embodied aspect of the walking practice allows us to grasp spoken and affect data.²⁸⁵ This can be particularly useful in cases where one wants to gain a local understanding of an area and link locations to particular comments and observations. In addition, Andrew Irving argues that walking can activate memory, reverie and imagination thus giving understanding of other people's 'interior dialogues'.²⁸⁶

'Walking interviews', 'go-along interviews', 'situated interviews', are all techniques that have been informed by theories of place and have been developed to capture actions and interpretations regarding environmental experience in everyday life. They introduce a setting that aims to draw natural responses while exploring the participant's experiences as they move through and interact with physical and social environments. From all the different types, the 'go-along' has been one of the most popular techniques because it is the more systematic and outcome-oriented. According to Kusenbach, 'go-along' is a more active development of the 'hanging out' practice suggested to ethnographers, which places researchers "in the mobile habitats of their informants, thus facilitating access to their experiences and practices as they unfold in real time and space".²⁸⁷ Drawing on her experiences with go-along interviews, she identifies five themes that this technique is suited to explore: 1) perception (i.e. layers of understanding that form a perception

²⁸⁴ Lyndsay Brown and Kevin Durrheim, "Different Kinds of Knowing: Generating Qualitative Data through Mobile Interviewing," *Qualitative Inquiry* 15, no. 5 (2009).

²⁸⁵ Aaron M. Kuntz and Marni M. Presnall, "Wandering the Tactical: From Interview to Intraview," *ibid.* 18, no. 9 (2012).

²⁸⁶ Andrew Irving, "Ethnography, Art, and Death," *Journal of the Royal Anthropological Institute* 13, no. 1 (2007): 186.

²⁸⁷ Kusenbach, "Street Phenomenology: The Go-Along as Ethnographic Research Tool," 478.

of a place. This may fall into two categories according to Kusenbach: practical knowledge and tastes/values), 2) spatial practices (i.e. the ways in which people engage with their environment and often the reasons behind them), 3) links between biography and place, 4) social architecture (e.g. revealing the web of connections and hierarchies in settings such as a neighborhood), and 5) social realms (approaching a participant from a more intimate vantage point that facilitates the understandings of the dynamics between the private and the public realms).²⁸⁸

Walking interviews constitute a method that has the potential to bring to the foreground phenomenological sensibility and structures of everyday experiences. In particular, the 'go-along' interview presents a spatial practice that facilitates a study of intimacy in public spaces allowing for personal narratives to unfold.

3.5 Walking as therapy

Walking is also considered a form of therapy as a practice of self-reflection and self-realisation, which gives the opportunity for the therapeutic encounter to change setting and benefit from the interaction with a different environment as well as different form of interaction between the meeting members. There is a growing interest in the use of outdoor spaces from various therapeutic practices that see positive effects on people who spend time outdoors. Literature on several outdoor therapy practices, like nature therapy, wilderness therapy, adventure therapy, outdoor therapy and eco therapy, reports on the beneficial effects of natural environments on people's well-being, while enhancing their cognitive capabilities, increasing self-esteem and reducing stress and anxiety.²⁸⁹ It is true that the

²⁸⁸ Kusenbach, "Street Phenomenology: The Go-Along as Ethnographic Research Tool," 466-77.

²⁸⁹ Stephanie Revell and John McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," *European Journal of Psychotherapy & Counselling* 19, no. 3 (2017): 269-70.

environment where one walks shapes the experience and has a different impact depending on the conditions. It is different to walk in a forest path than in a crowded street path. Nature is considered a restorative setting, and walking in a natural environment has been known that can bring beneficial and soothing effects.²⁹⁰

Research regarding the 'attention restoration theory', the work of William James which has been further developed by other researchers, separates attention in two components: involuntary attention and direct attention.²⁹¹ As Kaplan explains direct attention mechanisms are effortful, trying to fight off distractions; that means that in a daily context, which carries vast quantities of stimuli, direct attention tries to sort out the important from the unimportant stimuli.²⁹² In contrast, involuntary attention, which today has been substituted with the term fascination, is a form of attention that does not require any effort and can have different forms and ranges depending on the source (hard-fascination, soft-fascination).²⁹³ Urban environments are usually busy and contain bottom-up stimulation (e.g. car horns), which calls for high engagement of the direct attention to avoid or overcome them (e.g. avoid being hit by a car or ignore advertising). In contrast, walking in nature invokes 'soft fascination' which has restorative effects; intriguing stimuli capture involuntary attention, allowing direct attention mechanisms to replenish.²⁹⁴

As Stephanie Revell and John McLeod explain, although, all of these outdoor-based practices recognise the helpful factors that a natural environment

²⁹⁰ Diana E. Bowler, Lisette M. Buyung-Ali, Teri M. Knight, and Andrew S. Pullin, "A Systematic Review of Evidence for the Added Benefits to Health of Exposure to Natural Environments," *BMC Public Health* 10, no. 1 (2010).

²⁹¹ William James, *Psychology: Briefer Course* (London: Macmillan, 1892).

²⁹² Stephen Kaplan, "Meditation, Restoration, and the Management of Mental Fatigue," *Environment and Behavior* 33, no. 4 (2001): 481-82.

²⁹³ Stephen Kaplan, "The Restorative Benefits of Nature: Toward an Integrative Framework," *Journal of Environmental Psychology* 15, no. 3 (1995): 172.

²⁹⁴ Marc G. Berman, John Jonides, and Stephen Kaplan, "The Cognitive Benefits of Interacting with Nature," *Psychological Science* 19, no. 12 (2008).

brings to the therapy, each of them promote different focus points within their processes; with some adopting a more anthropocentric view and others placing the natural environment as the most fundamental component of the process.²⁹⁵ Psychologist Martin Jordan, comments on the fact that these practices come to challenge the normative setting of an office, where one would expect counselling and psychotherapy to be conducted. They expand, and in some cases may free, views of traditional therapeutic models that locate processes in specific spaces designed to accommodate particular kinds of behaviour and identities, suggesting at the same time new frameworks that may redefine the therapeutic relationship – touching consequently on the distinction of what is therapy and what can be therapeutic.²⁹⁶

‘Walk and Talk’ is a rather new therapeutic activity that builds on the interactional effects of physical movement in outdoor spaces. It takes the practice outside of the four walls of an office to an outdoor setting. For this reason it is considered as a practice that works from a position of health, as we associate lying down with states of sickness.²⁹⁷ It is more common that the session will take place in urban environments, however it would be usual for the therapists to look for a ‘natural environment’, like walking paths in local parks, to conduct the meeting. Although conducted in public spaces, the aspect of confidentiality, which may seem an issue, has never caused a problem or prevented the intimacy of the therapeutic

²⁹⁵ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 271-72.

²⁹⁶ Martin Jordan, "Moving Beyond Counselling and Psychotherapy as It Currently Is – Taking Therapy Outside," *European Journal of Psychotherapy & Counselling* (2014): 368-71. Of particular interest in this field is the work of the OPENspace research centre that focuses on the benefits gained from experiencing outdoor environments, while exploring design strategies that will provide equal opportunities for diverse groups. "Openspace Research Centre," accessed 17 April, 2018. <http://www.openspace.eca.ed.ac.uk/>.

²⁹⁷ Goodman, B. (2005). Can you get more out of counseling if you take it out of the office? *Health Magazine* 111-114

activity.²⁹⁸ Therapists share that in the few cases that they have run into an acquaintance of their patient, the patient had either ignored or waved to them without worrying further about the issue – either way there is nothing to convey that a therapy is taking place when two people are walking and talking.²⁹⁹ The fact that walking with someone else is such a familiar situation acts in favour of the therapeutic practice and makes it less intimidating; it feels as something simple and natural, which makes the act of opening up to appear less threatening. The distractions during the walk facilitate the engagement and enhance the feeling of connectedness to the world. A certain element of uncertainty and risk become part of the process, so the choice of safe and reliable paths is important. There are several factors that may disrupt or affect positively the process, making this uncertainty an element that mostly adds on the process as it unsettles the fixity of the therapeutic relationship and that of the setting, to bring new possibilities in it.

A common aspect among the outdoor-based therapeutic practices, is the link that they establish between embodied experience and therapeutic process, wishing to evoke internal processes through the use of metaphor and ritual. This aspect is also present in the ‘walk and talk’ therapy, which develops around physical movement and conversation, allowing for creative ways of processing. The field of cognitive sciences examine connections between embodiment and metaphor. Studies, like the work of Lakoff and Johnson, show how metaphors structure our basic understanding of our experience.³⁰⁰ Metaphors as grounded in our embodied experiences are not just linguistic figures, but they constitute a fundamental aspect

²⁹⁸ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 282.

²⁹⁹ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 282.

³⁰⁰ George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago; London: University of Chicago Press, 1980).; Mark Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago University of Chicago Press, 1987).

of our everyday thinking, reason and imagination. In the 'walk and talk' practice participants refer to the spontaneous use of metaphor drawn from the richness of the environment as a mechanism that allows for alternative ways of expressing or explaining emotional stages or processes.³⁰¹ Cognitive sciences suggest that embodied experiences can 'revitalise language', allowing for the articulation of metaphorical connections that would not have been possible to be expressed otherwise.³⁰² In the framework of a therapeutic practice these connections can facilitate both members to expand on the potentiality of the therapy by investing on affective responses finding their way through language, as they are invigorated within this outdoor walking situation.

Another important aspect of the 'walk and talk' therapeutic practice has to do with the fact that it evokes a different framework for the therapeutic encounter. As one of the therapists, a participant in the study of Revell and McLeod, describes, the "movement allows for a bodily felt sense way of connecting, helping to facilitate presence, attunement and an empathic connection with the other".³⁰³ During the 'walk and talk' practice, the therapeutic relationship is amplified as it embraces a rather collaborative stance by making its boundaries more fluid; in the same study participants talk about it as a condition which 'fosters a greater sense of equality' or a process which enhances notions of sharing by looking at it 'as a journey shared in a way that feels more real'.³⁰⁴ The usual face-to-face meeting forces one to negotiate eye contact while sharing intimate thoughts and personal feelings. Instead,

³⁰¹ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 278-79.

³⁰² Raymond W. Gibbs, Paula Lenz Costa Lima, and Edson Francozo, "Metaphor Is Grounded in Embodied Experience," *Journal of Pragmatics* 36, no. 7 (2004).

³⁰³ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 278.

³⁰⁴ Revell and McLeod, "Therapists' Experience of Walk and Talk Therapy: A Descriptive Phenomenological Study," 278.

the physicality of walking side-by-side, with the occasional looking at the other, facilitates honesty and sharing.³⁰⁵ Being outdoors heightens the awareness of the present moment promoting reciprocity in the process as both members co-create the therapeutic experience in a process that integrates and emerges from space, embodied experience, and conversation.

Looking at environment from a therapeutic aspect we see it forming within a paradox: on one hand it is a place of freedom, offering the space to explore ideas and on the other hand it is a place of containing which ‘holds’ and supports the processes taking place. Therapeutic meetings in walking bring in mind the conditions discussed in chapter 2 that concern the creative potential we find in environments of trust. This brings to our attention the possibilities that occur in walking relationships – the importance of the in-between.

3.6 Walking performances and companionable walks

As I wrote at the beginning of this chapter a walk can be many things. From grand gestures to small everyday transits. In 1988, ‘The Lovers’ was performed as a walk that marked the final act of the relationship of Marina Abramovic and Ulay, as the performers walked the Great Wall of China from the two opposite ends. They decided to meet in the middle to say goodbye ending their relationship and never meeting each other again.³⁰⁶ By reversing common sentiment of anticipation when travelling to meet a loved one, their ninety days walk became a rather spiritual journey embodying the idea of walking in the absence of the other until saying goodbye. Walking performances often bring notions of intimacy and risk in the

³⁰⁵Mark Bricklin, "Fix Your Head with Walking. (Psychological Benefits of Walking)(Editorial)," *Prevention* 48, no. 5 (1996).

³⁰⁶ Marina Abramovic and Ulay, *The Lovers, [the Great Wall Walk, Marina Abramovic and Ulay]* (Amsterdam: Stedelijk Museum, 1989).

bodies involved, defining relationships through spaces. The idea of 'walking with' takes concrete forms in such practices.

In 2009, Deidre Heddon organised a 'peripatetic party' to celebrate and mark the occasion of her 40th birthday by sending 40 invitations to friends and new acquaintances asking them to take her for a walk of their choice. In her paper 'Turning 40, 40 Turns', Heddon contemplates on this experience of practicing walking as gifting. The walkers, from the three-year-old Eloise to a friend in their late seventies, chose walks to share specifically with Heddon. The decision behind what they wanted to share corresponded to a slice of their life, whether these walks reflected desires, memories, anxieties, viewpoints, new beginnings, everyday routes of a current or a past life. Catching up with old friends, learning unknown moments of the life of loved ones, discovering something more about a new acquaintance, retracing routes in memory of someone, or remembering the pleasure of shape shifting when walking and playing along; each walk framed a different encounter. In the occasion of turning 40, Heddon celebrated walking and friendship, while bringing to the fore questions about the nature of this activity of mutuality: "what takes place in the companionable walk with a friend?", "what does friendship bring to the walking?", and "what sorts of conditions for friendship does walking provide?".³⁰⁷

Heddon understands walking as a way of exercising friendship and companionship. Both ideas share the aspect of improvisation; the nature of 'making it up as we go along'.³⁰⁸ Heddon sees herself extended within these walking encounters, while versions of herself and versions of her fellow walkers' selves are forming an experience of 'we'. It is within this understanding of the 'we' that Heddon looks into philosopher Jean Luc Nancy's concept of plurality that suggests that there

³⁰⁷ Dee Heddon, "Turning 40: 40 Turns: Walking and Friendship," *Performance Research* 17, no. 2 (2012), 70.

³⁰⁸ Heddon, "Turning 40: 40 Turns: Walking and Friendship," 74.

is no existence without co-existence; “existence is *with*: otherwise nothing exists”³⁰⁹. The ‘with’ gives premise to a mutual exposure to one another, which sustains non-unified singularities. It is this ‘togetherness’ that allows for the appearance and freedom of the ‘I’. But as Heddon stresses, in Nancy’s togetherness separation is a fundamental condition; “presence depends on co-presence”.³¹⁰ Heddon suspects that the ‘walking with’ encounter shares this notion of co-presence as we are “walking together but apart”; “As the etymology of traversing is to cross, walking perhaps offers a crossing between us – but the very fact of a crossing insists too on our separation.”³¹¹

Intimacy is present in friendship. Both Plato in his dialogue ‘Lysis’, and Aristotle in his ‘Nicomachean Ethics’, discuss the nature of friendship and love. For Plato, friendship suggests a mutual relationship in which two people show affection for each other. For Aristotle, friends function as mirrors to each other. In this mirroring view, a friend reflects and exposes qualities of oneself that otherwise would not be accessible to him/her; the friend becomes a separate self, another self. As Nancy Sherman explains, Aristotle situates friendship in the shared concept of ‘eudaimonia’ (i.e. happiness, good living), which means that intimate friendships are grounded on a consensus of how and what sort of life to live together. Friendships, notes sociologist Lynn Jamieson, are structured on “voluntaristic and altruistic bonds of mutually shared intimacy”.³¹² Drawing on philosophers of the Scottish Enlightenment, Jamieson discusses the shift from pre-modern friendships of necessity to friendships developed around ideas of ‘caring’ and ‘sharing’. In particular, Jamieson references Adam Smith, who explained that “it was only with the separation of commercial

³⁰⁹ Heddon, "Turning 40: 40 Turns: Walking and Friendship," 71.

³¹⁰ Dee Heddon, "Turning 40: 40 Turns: Walking and Friendship," *Performance Research* 17, no. 2 (2012), 71.

³¹¹ Heddon, "Turning 40: 40 Turns: Walking and Friendship," 71.

³¹² Jamieson, *Intimacy: Personal Relationships in Modern Societies*.

relations and personal life that friendships could become a matter of sympathy and affection devoid of calculation of interest".³¹³ It is this new kind of friendship that emerges as a voluntary relationship that Anthony Giddens considers as a model for a good relationship – the 'pure relationship'.³¹⁴ While in chapter 2, we saw the concern of 'how to live together' being present in performances of intimacy, 'walking with' can become a way of exploring this question.

The voluntary nature of friendship, Sandra Lynch acknowledges, opens up relations to creativity as well as uncertainty.³¹⁵ The nature of the interaction between friends is not fixed, nor static – making it a dynamic, yet vulnerable relationship. Moreover, Michel Foucault argues, that since friendship's ties are not reinforced, friendship is less institutionalised or scripted through social norms. Consequently, it involves the potentiality of existing in a non-organised way, or being organised in alternative ways.³¹⁶ Laurent Berlant, also contends, that "connections that impact on people" do not always respect predictable forms. Among the examples of such relationships that Berlant gives are people who walk their dogs or swim at the same time each day, sports lovers, fans and celebrities, fetishists and their objects, listeners to voices who explain things manageably (e.g. at conference). She, therefore, draws our attention to search for intimacy in unexpected connections and non-conventional places.³¹⁷

Heddon, picking upon both the fluid nature of friendship and its growing in unexpected spaces, recognises the element 'of becoming' as a core element

³¹³ Jamieson, *Intimacy: Personal Relationships in Modern Societies*, 77.

³¹⁴ Anthony Giddens, *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies* (Cambridge: Polity Press in association with Blackwell, 1992).

³¹⁵ Sandra Lynch, *Philosophy and Friendship* (Edinburgh: Edinburgh University Press, 2005), x-xi.

³¹⁶ Michel Foucault, "Friendship as a Way of Life," in *The Essential Works of Michel Foucault, 1954-1984. Vol. 1, Ethics : Subjectivity and Truth*, ed. Paul Rabinow (London: Penguin, 2000).

³¹⁷ Berlant, "Intimacy: A Special Issue."

addressed through practice; “There is, then, a *practice* to friendship, to companioning. Through walking, one *exercises* friendship, providing a grounding and a materialising”³¹⁸. There is, though, an element of choice in picking companions, notes Heddon. There is also the recognition that this ‘becoming’ happens through negotiation and not through complete union. It is within these characteristics that Heddon sees creative potential in the practice of ‘walking with’, suggesting that if we understand companionable walks as collaborative practices, they can “bring to the fore generous negotiation and the generation of ideas through association”.³¹⁹

Indeed, the convivial nature of the walking practice has been explored and embraced by women walking artists. In their study of women walking artists, Deidre Heddon and Cathy Turner write that: “[...] *contra* their walking-artists predecessors, the work seems actively to solicit, indeed build relations rather than escape them (relations with strangers, relations with others walking the Pennine Way, relations with refugees, relations with those in the locale...)”.³²⁰ In all forms of walking (walking alone, in pairs, or larger walking events), the artists seek to navigate their work through spheres of relationships. Even in the cases of artists walking alone we see a practice that is sociable and relational.

Artist Elspeth Owen, for example, who performs alone long-distance walks, develops a practice that creates a network becoming herself its link. In two walking events, adopting the persona of ‘Material Woman’, Owen acts as a personal messenger between people she has never met travelling on foot across Britain. For ‘Looselink’ (2005) she invited ten people to give her a message, which she would

³¹⁸ Dee Heddon, "Turning 40: 40 Turns: Walking and Friendship," *Performance Research* 17, no. 2 (2012), 72.

³¹⁹ Heddon, "Turning 40: 40 Turns: Walking and Friendship," 72.

³²⁰ Heddon and Turner 2012, 234

personally deliver to another person. All but the first person of this chain were strangers to her. This walking event was completed in three months, after she had travelled in various places in Britain, serving a network of eleven people.³²¹ Owen took the persona of 'Material Woman' again in 2009 for another project of a similar nature, called 'Grandmother's Footsteps', following once again the same idea of hand-delivering a message by walking to different addresses across the country. This time, Owen on the occasion of becoming herself a grandmother, she decided to be the carrier of messages or gifts for a network of first-time grandparents. This time, her starting point was the last couple she met during 'Looselink'; first-time grandparents sending a message to another couple of first-time grandparents. In such a way the network expanded with Owen at her seventies at that time walking for two and a half months approximately.³²² As Heddon and Turner suggest her work brings together two scales, that of the small gesture – the detail, and the large epic scale of the challenges she is undertaking.³²³

Misha Myers, as part of her practice-based research on the creation of participatory and located performances, devised the project 'Way from Home' (2002-2008), inviting refugees and asylum seekers to create walking scores that map the route from a place they call home to a special place.³²⁴ The project took place in Plymouth, United Kingdom. Mental landscapes, 'diagrams of place', memory, familiarisation. She is interested in processes of wayfinding and in particular conversing wayfinding; looking into the ways that one negotiates with a particular place in a direct way (the present moment), but also in reference to past

³²¹ "Elspeth Owen," accessed 2 April, 2017. <http://imaginedcorners.net/home.html>.

³²² "Elspeth Owen".

³²³ Deirdre Heddon and Cathy Turner, "Walking Women: Shifting the Tales and Scales of Mobility," *Contemporary Theatre Review* 22, no. 2 (2012): 231.

³²⁴ Misha Myers, "Situations for Living: Performing Emplacement," *Research in Drama Education: The Journal of Applied Theatre and Performance* 13, no. 2 (2008).

experiences.³²⁵ The way that a walk is structured directs its openness to responses. For this project, the establishment of trust was very important as they were working with sensitive groups and trust cannot be earned easily, it takes time. As part of the Refugees Week 2004, Myers invited public officials (police officers, immigration officials, city councillors, housing officers, etc.), who influence the everyday lives of refugees and asylum seekers, to follow one of the walks using one of the scores and being accompanied by a refugee or an asylum seeker. The aim of this walking-together was to facilitate communication between these groups of people in understanding the experience and challenges of the refugee community in the city.

On a similar thematic, Professor in Sociology/Criminology Maggie O'Neil, has been working on the project 'Methods on the Move: experiencing and imagining borders, risk and belonging' (2016-2017), using walking and biographical methods, aiming to understand 'borders, risk and belonging' in the 21st century. She argues that walking provides an effective way of approaching 'borders' either by physically crossing them or by walking across them, experiencing areas that are perceived as risky. But most significantly, walking offers possibilities of getting attuned to someone else's story, accessing ways that borders have been internalised. She writes that "taking a walk with someone is a powerful way of communicating about experiences; one can become attuned to another, connect in a lived embodied way with the feelings and corporeality of another. Walking with another opens up a space for dialogue where embodied knowledge experience and memories can be shared".³²⁶

³²⁵ Misha Myers, "'Walk with Me, Talk with Me' : The Art of Conversive Wayfinding," *Visual Studies* 25, no. 1 (2010).

³²⁶ Maggie O'Neill and Phil Hubbard, "Walking, Sensing, Belonging: Ethno-Mimesis as Performative Praxis," 56.

Mike Pearson and Michael Shanks in their study of walking and performance in 'Theatre/Archaeology' argue in favour of frameworks that shift the focus from walking *as* performance art to walking *in* performance, which are attentive to physicality, encounter, site, and context.³²⁷ Performative frameworks, such as Myers' walking dialogues, create approaches that combine arts and academic practice to facilitate embodied understanding as well as rich communicative occasions. Expanding on the intentions of such works, especially these of women walking artists, I consider 'walking with' as a practice that can work in different scales to unravel degrees of intimacy by approaching 'with' as a mode rather than a fixed condition, a practice that involves openness and processes of 'becoming'.

3.7 Positions and considerations that shape the practice of 'walking with'

When it comes to walking research a strong critique addresses the fact that we tend to talk about a 'universal walker'.³²⁸ Heddon and Turner as well as Springgay and Truman, emphatically comment on the fact that the embodied experience of walking tends to be approached in a rather distant and universal manner instead of creating more relational/relative and contextual frameworks.³²⁹ Heddon and Turner stress that walking practices have been theorised and viewed mainly from a male-centred viewpoint.³³⁰ In particular, the strands of walking discourses that follow the Romantics and Naturalists pacing in rural landscapes and the avant-gardist drifting in the city streets, create walking narratives, which tend to presume a universal walker who is typically male and who can afford to roam the roads alone. These

³²⁷ Mike Pearson and Michael Shanks, *Theatre/Archaeology* (London; New York: Routledge, 2001).

³²⁸ Janet Wolff, "The Invisible Flâneuse. Women and the Literature of Modernity," *Theory, Culture & Society* 2, no. 3 (1985).

³²⁹ Heddon and Turner, "Walking Women: Shifting the Tales and Scales of Mobility," 225-26.; Stephanie Springgay and Sarah E. Truman, *Walking Methodologies in a More-Than-Human World: Walkinglab* (Abingdon, Oxon ; New York, NY: Routledge, 2018).

³³⁰ Heddon and Turner, "Walking Women: Shifting the Tales and Scales of Mobility," 225-28.

walking narratives foreground the desire for adventure as a principal motivation, while seeking authentic and new experiences. As Heddon and Turner note, the genealogy of walkers that we keep referring to have been in the majority male walkers, presenting their perspective as a practice that 'valorises walking as individualistic, heroic, epic and transgressive', associating adventure as something that only males would pursue.³³¹

Tina Richardson, also comments on the masculine tradition of psychogeography, which has been very influential to modes of urban explorations³³². The stereotype figure of a psychogeographer has been established as one of a middle-age man who has the luxury of time and money to wander through urban space as in the case of the flâneur.³³³ This tradition brought rare examples of female presences, as in the case of Michèle Bernstein, wife of Guy Debord and member of the Situationist International, who did psychogeographical work in Paris.³³⁴ During the years, this attitude has changed and we have seen the work of individuals and groups who engage with feminist walking practices as well as the engagement of diverse groups who carry out walking practices.³³⁵ As a consequence the questions that they ask are different. Some of the ideas that have been present in their practice concern daily life situations, 'togetherness' and affordances through diverse perspectives. In some cases these can form acts of resistance as in the example of the Spanish collective of feminist activists 'Precarias a la deriva', who since 2002 have been working on an ongoing research project which looks into life situations and ways of coming together by using the *dérive* as a strategy to look into states of

³³¹ Heddon and Turner, "Walking Women: Shifting the Tales and Scales of Mobility," 224

³³² Tina Richardson, *Walking inside Out: Contemporary British Psychogeography* (London: Rowman & Littlefield International, Ltd., 2015), 15-16.

³³³ Richardson, *Walking inside Out: Contemporary British Psychogeography*, 15.

³³⁴ Richardson, *Walking inside Out: Contemporary British Psychogeography*, 15-16.

³³⁵ Richardson, *Walking inside Out: Contemporary British Psychogeography*.

precariousness and reveal degrees of vulnerability in urban spaces.³³⁶ As Richardson stresses the psychogeographical methods are creative and useful and not the issue; the responsibility lies on the one who carries the practice and the method.³³⁷

Similarly, Jennie Middleton also addresses the universality of the walker and the distant approach adopted by urban policy making. Walking behaviours are often brought as 'evidence' to shape leading arguments of policy discussions. However, Middleton stresses, in most cases walking would be conceived as "a homogeneous and largely self-evident means of getting from one place to another", with the focus being on gathering quantitative data of factors such as frequency, rather than engaging with the multiplicity of the everyday walking practice.³³⁸ As Gemzoe characteristically has said, as referenced in Middleton: "one of the key factors in understanding the complexity of areas for walking is that there is much more to walking than walking".³³⁹ The experience of the everyday pedestrian who navigates, traverses, and negotiates the city streets is much more intricate than its consideration as a functional mode of transport that people 'just do'.

The political dimension of walking is evident in discussions regarding issues of gender, mobility and age privileges; it touches upon issues of ethnicity and addresses various types of boundaries. Walking experiences are present in geographies of fear, exclusion, but also of connectivity and belonging. For the purpose of Astra Taylor's documentary 'Examined Life: Excursions with Contemporary thinkers' (2009), philosopher Judith Butler walked in the streets of

³³⁶ Precarias a la deriva, "Adrift through the Circuits of Feminized Precarious Work," accessed 13 September, 2017. <http://eipcp.net/transversal/0704/precarias1/en>.

³³⁷ Richardson, *Walking inside Out: Contemporary British Psychogeography*, 18.

³³⁸ Middleton, "Sense and the City: Exploring the Embodied Geographies of Urban Walking," 576-77.

³³⁹ Middleton, "Sense and the City: Exploring the Embodied Geographies of Urban Walking," 577.

San Francisco along with artist and activist Sunaura Taylor, discussing walking and disability in relation to physical and social accessibility. For Taylor, who moves with an automatic wheelchair due to disability, taking a walk depends on physical accessibility, but most importantly depends on the interaction with the others and acceptance of her special way of moving. She insists on using the term 'walking' when referring to her mobility: "I use that word even though I can't physically walk. I mean, to me, I think the experience of going for a walk is probably very similar to anybody's else's: it's a clearing of the mind, it's enjoying whatever I am walking past. And my body is very involved even though I am physically not walking".³⁴⁰ As Butler comments everyone has their own techniques of moving and these techniques change or need to adapt depending on the situation³⁴¹; the age factor also becomes an issue in mobility. Doreen Massey describes seeing her father's spatial habits changing while growing older; as new spatial tactics are devised for the ageing body that needs to confront the materiality of spaces; keeping his eyes down to avoid the broken paving-stones or keeping on the inside edge of the pavement so that he always knows which side is exposed to the unpredictable young bikers.³⁴² Penny Travlou's study on teenagers' use of public space and moving tactics shows a different and unconventional way of understanding space, often costing them inclusivity.³⁴³ Finally, Jane Rendell draws our attention to critically address gendered spaces through the figure of the 'rambler' who "rethinks the city as a series of paces or flows of movement in pursuit of pleasure: moving between the sites of leisure,

³⁴⁰ *Examined Life* - Judith Butler & Sunaura Taylor. Accessed August 20, 2015

³⁴¹ *Examined Life* - Judith Butler & Sunaura Taylor.

³⁴² Doreen Massey, "My Mother Lives Now in a Nursing Home," in *Strangely Familiar: Narratives of Architecture in the City*, ed. Iain Borden, et al. (London: Routledge, 1996), 75-76.

³⁴³ Penny Travlou, "Mapping Youth Spaces in the Public Realm: Identity, Space and Social Exclusion," in *Open Space People Space*, ed. Penny Travlou and Catharine Ward Thompson (London; New York: Taylor & Francis, 2007).

pleasure, consumption, exchange and display”.³⁴⁴ In this voyeuristic pursue, the feminine has no place but in the controlled confined space.

Stephanie Springgay and Sarah Truman argue that embodiment will always be crucial to walking research, but its consideration needs to “move beyond an individual and sensuous account of the body in space towards a different ethico-political engagement”.³⁴⁵ In their research, they highlight the significance of ‘walking with’ as a way to trouble and rouse ethical and political issues, opposing flâneur as a central figure in walking research. Walking is not always a leisure activity and labour may be part of it; Springgay and Truman remind us of those who need to walk for laundry, water or other commodities³⁴⁶. The actual bodily practice of walking can be demanding. Walking is not only a positive activity. Walking can be an act of intimation and control.³⁴⁷ Foucault talks about prisoners in chains, walking in procession around towns, as part of a punishment; the walk of shame.³⁴⁸ The walking practice of artist Francis Alys alerts us the politics of moving, revealing structures of control.

These concerns point us towards the question of who can afford to walk and if in some cases this would be considered a privilege. Aiming to develop a critical mode of ‘walking with’ we are confronted with issues of accountability and as Springgay and Truman, following Donna Haraway, phrase it ‘response-ability’.³⁴⁹ It is important that these methods and strategies, which on their own have rich

³⁴⁴ Jane Rendell, *The Pursuit of Pleasure: Gender, Space, and Architecture in Regency London* (London: Athlone Press, 2002), 23.

³⁴⁵ Stephanie Springgay and Sarah E. Truman, "A Transmaterial Approach to Walking Methodologies," *Body & Society* 23, no. 4 (2017): 30.

³⁴⁶ Springgay and Truman, "A Transmaterial Approach to Walking Methodologies," 42.

³⁴⁷ Michel Foucault, *Discipline and Punish: The Birth of the Prison* (Harmondsworth: Penguin, 1979).

³⁴⁸ Foucault, *Discipline and Punish: The Birth of the Prison*.

³⁴⁹ Stephanie Springgay and Sarah E. Truman, "On the Need for Methods Beyond Proceduralism: Speculative Middles, (in)Tensions, and Response-Ability in Research," *Qualitative Inquiry* 24, no. 3 (2017): 209.

possibilities, are framed and are accountable to certain responsibilities. Who can afford to walk? Does your walking exclude/ prevent the walking of others?

Springgay and Truman, argue in favour of engaging with the research event as a speculative practice and explore how walking methods can keep up such a character. Informed by a Deleuzian and Guattarian line of thinking, they argue that the research event should talk about '(in)tensions' and embrace agitations, going away from a logic of procedure and extraction, but rather keeping the emphasis on the entanglement of relations. As they write, "Deleuze's thought compels researchers to experiment with *problems* rather than seek *solutions*".⁽⁶⁾ They suggest a different orientation into the ways that walking is used as a method where its sole purpose is that of discovering and gathering data. They believe that we should go away from the assumption that walking is going to do something specific before the happening of the event itself and explore how we can keep the speculative character intact throughout a research walking event.³⁵⁰

Rosi Braidotti's thinking about the nomadic subject is a useful reference here to help us understand the thinking that the practice of walking engenders in terms processes of becoming. Braidotti considers that the nomadic body has the capacity to be both grounded and to flow among ideas that come to structure us (gender, class, age, disability, etc.) allowing us to think about complexities through a 'threshold of transformations'³⁵¹: "The nomadic subject is a myth or political fiction, that allows me to think through and move across without burning bridges."³⁵² It is not necessarily a literally act of travelling, but a state that allows for a practice of 'as if'

³⁵⁰ Springgay and Truman, "On the Need for Methods Beyond Proceduralism: Speculative Middles, (in)Tensions, and Response-Ability in Research," 4.

³⁵¹ Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, 25.

³⁵² Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, 26.

which holds the potential for opening up spaces where alternative forms of agency may be created. Braidotti's nomadism suggests a form of thinking and knowledge gathering, which connects between sets of experiences, sets of narrations, autobiographical tones, performances enacted in the text. The act of walking in this prism becomes an act of connecting and reconnecting, an act of becoming with others – the imaginative state of 'as if'.

3.8 Conclusions

In this chapter, I looked at the ways that walking is used as an ethnographic method, in therapeutic encounters and in the convivial work of women walking artists. As such, walking constitutes a means of reflection, which allows for spontaneity and structures openness to responses. Walking allows for connections between embodiment and metaphor to revitalise language and bring the experience to the reflexive realm, activating memory and imagination; informing, thus place narratives and at the same time creating a 'shared space' between the members who participate in the walking situation. Walking allows for experiences to unfold in relation to others in material, sensory, social and emotional environments.

A practice of 'walking with' brings together interior and hidden dialogues with public concerns about the social relations of movement, into a relationship that unfolds both sequentially and simultaneously. 'Walking with' brings to the fore presence and co-presence, which can either reveal hierarchies or spaces of mutual recognition. The kind of thinking that corresponds to walking corresponds to flows, transitions, pauses and interruptions; it is this active engagement with the external world that allows for internal processes to find ways of expression. In this context, 'walking with' is used in this research to build and reveal relationships, allowing one

to attune to another's stories and explores the potential of creativity in the intimate walking encounter.

Chapter 4: Walking Encounters and Mobile Intimacies

In Chapter 3, I discussed the diverse practice of walking and its significance as a performative and communicative mode of exploration. I framed the practice of 'walking with' as one that foregrounds imagined and real addressees, puts attention to place narratives, and facilitates the thinking of sites as performed.

In this chapter, the practice of 'walking with' is explored both as a site of intimacy and as a way of exploring spaces of intimacy in the public space. I present material from three projects that took place in Edinburgh: the walking dialogues of the 'Walking with You' project, walking encounters from some of the actions of the Workshop Symposium: 'Silence, Narrative and the Intimacy of the City', and mapping constructions devised in response to the actions of the symposium, which were presented in an exhibition about the activities of the event. The idea of home structures this chapter, exploring the notion of 'mobile intimacy' and at the same time positioning intimacy in relation to ideas of reinvention and recreation.

4.1 Homes Vol.I: A place where you feel 'at home'

Walking With You, October-November 2015

Lets walk together and talk about you and your experience of the city. The discussion will be audio-recorded and we can also take pictures if you want.

I will provide you now with a script for our walk. Think of how you would like to direct it.

We will meet and we will get introduced. Where would you like this to happen?

Now lets walk. Everyday life is full of shorts episodes that describe places, dreams, questions and events. Think which part of the city you would like to explore together, let this direct our walk. Where should we go?

Now close your eyes. Is there a place in this city here you feel at home? Lets go there. I have prepared something for us to do.

During October-November 2015, the 'Walking with You' project developed around seven invitations where I asked participants to take me for a walk in the city of Edinburgh. The invitation reached people that I had met while living in Edinburgh in different contexts and I believed that they might be interested in participating and people recommended by mutual acquaintances for the same reason. The invitation was asking the participants to take the role of the guide and lead the walk to a place in the city where they feel 'at home'. The only given restriction was that the places we visit should be public, open and accessible to all. Everything else was left open to interpretation as well as to the participant's willingness to share details about their connection to this place. Each participant set a meeting place and time, which was the starting point of the walk.

I remember reading about artist Sophie Calle's walks in Bronx, one of her very early projects, where she stopped passers-by asking them to take her to a place that if they ever had to leave the area, they would never forget about it.³⁵³ That question, Calle says, gave her the opportunity to access stories that gave meaning to a new place and play away her fear for that area.³⁵⁴ I composed the invitation around the idea of a 'special' place; how can one define a 'special' place? Through a dream, a question, or a memory perhaps. Bachelard writes that an intimate space is

³⁵³ Sophie Calle, *M' as-Tu Vue? Exhibition Catalogue* (Paris: Éditions du Centre Pompidou / Xavier Barral, 2003), 80.

³⁵⁴ Calle, *M' as-Tu Vue? Exhibition Catalogue*, 80.

not open to just anybody.³⁵⁵ Juhani Pallasmaa, writing on the phenomenology of home, defines 'home' through the following meaning: "Home is an expression of personality and family and their unique patterns of life. Consequently, the essence of home is closer to life itself than to artefact".³⁵⁶ The notion of home comes as a condition, a sense, a memory, it portrays our desires and fears, it is present in poetry and imagination, often dwells in childhood memories, and shapes issues of identity.³⁵⁷ It is an intra-psychic and multidimensional experience directly associated with lived space. Pallasmaa argues that home becomes the "mediator between intimacy and public life".³⁵⁸ The idea of 'home' in this project places intimacy in public spaces and in the urban realm.

In chapter 2, we saw how performance practices create playful environments that can accommodate intimate interactions as well as the sharing of intimate information. The way that this interaction is structured is very important because it allows for meaningful participation. Most importantly, the playful character of the event addresses participation with openness. Tassos Stevens of Coney group³⁵⁹ describes the four key principles that guide the element of interaction with the participants in their practice: curiosity, reciprocity, adventure, and loveliness. Through these principles the Coney group is willing to frame actions that are exciting and reward curiosity. But at the same time, they do not force a specific outcome. Instead, it is up to the participants to decide the level of engagement that makes them comfortable, understanding also that involvement is an active process that

³⁵⁵ Bachelard, *The Poetics of Space*, 78.

³⁵⁶ Pallasmaa, "Identity, Intimacy and Domicile: Notes on the Phenomenology of Home".

³⁵⁷ Bachelard, *The Poetics of Space*; Gaston Bachelard, *Earth and Reveries of Repose: An Essay on Images of Interiority*, ed. Mary McAllester Jones (Dallas: Dallas Institute Publications, 2011).

³⁵⁸ Pallasmaa, "Identity, Intimacy and Domicile: Notes on the Phenomenology of Home".

³⁵⁹ Coney is an interactive theatre-making group. "You Have Found Coney," 22 January, 2018. <https://coneyhq.org/h/>.

carries notions of care and responsibility about the action. Stevens refers to this kind of participatory actions as “things that will give you fulfillment from the engagement, yet you need to build in reflection”.³⁶⁰ Similarly, this project gives the leading role to the participant to determine their engagement with the process, yet inviting their curiosity through an open scripted invitation.

In ‘Walking with You’ the experience starts the moment you receive the invitation. The invitation structures the suggested action and if accepted creates the shared responsibility of the participant and my involvement. Professor Lydia Matthews, who uses walking as a research practice in her teaching activities in the Parsons School of Design, highlights the importance of the invitation as a framing device of such experiences because they frame the dynamics of the participant’s involvement.³⁶¹ As part of her research activities with students, Matthews in collaboration with Adonis Volanakis and his students in the Drama School Athens Academy, created a project of ‘virtual dates’, where students from each institution were paired and invited each other to walk together, digitally connected, on real time between New York and Athens. For the first part of this meeting, students were asked to send a physical invitation – going away from the digital and pursuing a more tangible moment (sending a smell, a small object) to make them curious and attract their fellow co-walker’s interest about the forthcoming walk. Although my conversation with Matthews took place after the completion of this project, her experience confirmed the importance of this first stage as the one that initiates the experience, orchestrating the initial point of the interaction, yet allowing for the event to be open to transformations. In my project the invitation reached its recipients in an electronic form, yet as I will discuss below it did work as an open script and it framed

³⁶⁰ Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*, 199.

³⁶¹ Skype meeting with the author, 22 December 2017

the dynamic between the participant and myself. The idea of 'home' acted as a device that gave us access to places and stories, within an experience that happened in the participant's own terms. Edward S. Casey argues that homes are not "physical locations but situations for living"³⁶²; as such 'homes' can be considered as active processes. It is under this view that Misha Myers in her work with refugee participants (mentioned in the previous chapter) uses 'home' as a performative mechanism.³⁶³

In the invitation I mention that once we arrive at the 'at home' place then we are going to do something. At that point we engaged at a game of association, which facilitated the opening of the conversations to different themes around intimacy. The tactics used to maintain the openness of the research event and the development of the devices as explored throughout this thesis will be discussed in detail in chapter 6. In this part, I will focus on some of the ideas that shaped this walking experience.

4.2 Walking with You

I don't live in Edinburgh. I live in Falkirk. My son goes in school in Edinburgh. We spend most of our time in Edinburgh so we should be living in Edinburgh. But it's a bit expensive, the housing is a bit expensive and I am sure lots of people come across those problems of housing here. [...] My son is eight. He would love to move to Edinburgh though. Because we are so far away, he can't really make friends. So, all his friends go in school here, but he doesn't have any friends in Falkirk, and by the time we go home it's sometimes six at night and

³⁶² Edward S. Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place-World*, Second edition.. ed. (Bloomington: Indiana University Press, 2009), 300.

³⁶³ Myers, "Situations for Living: Performing Emplacement," 172.

there are no other children around, so it's a bit lonely for him. I've got friends over, but where we live is not accessible for them. Like my friends live in Glasgow area and I've got people that I work with, like classmates here, so I see everyone is my friends, so like the more intimate friendships, no I don't really have anyone. It's just really me, my husband and my son, our pets and my mom. She can't always visit cause she's far away. So, it can be a little lonely as well. But I come here everyday as you get to have conversations with people, you get to have coffee, talk to tutors, your classmates, I am talking to you now. So there is always interesting things to do. Although I can't invite someone home for a coffee or late dinner, you can do that outside the house.

I met A.T. while she was still an artist in training. She had organised a one-to-one performance, entitled 'Touch Dynamics'³⁶⁴, where she was inviting the audience to explore touch as a soothing experience among strangers. Knowing that she engages in exploration of intimacy, A.T. was one of the first people I thought of inviting when I was planning the 'Walking with You' project. When we finished the walk, she said thinking of her project:

I like the walking and the talking cause...like with my project, with the touching, it was meant to be intimate, but it was more distant, whereas, with this you really talk. Whereas with the one I was doing it was non-verbal communication. So it's kind like a paradox in a way because we were sitting across. It was like an interview. It was kind of a spectacle with the people watching. But I like this, because even though we are in public, it seemed more private.

³⁶⁴ 'Touch Dynamics' took place in March 2015 at the Edinburgh School of Art.

There is a tree that's been cut so there is a stump and I always sat on that stump. Like it's amazing how it becomes quiet. After, like when you are up (Lauriston Place) there is been very loud and then you come here (The Meadows) and it's quiet...Here is a flat open space and like anyone can own a piece here; a spot of land for the duration of time they are here.

When I asked A.T. why we she decided for us to walk this particular route, she told me that this is the walk that she does to go pick up her son after school – a small pause at 'her' tree and then her walk follows her son's routine. This was the first moment that came to her mind when she received the invitation.



Figure 7: 'Walking with You', A.T. 's 'home', Meadows Park, Edinburgh © Stella Mygdali

Some weeks later I was walking again at the Meadows park, this time with V.L., a sociology student in her final year of undergraduate studies. V.L. explained to me how she read the invitation and followed the 'steps' in it. She closed her eyes and the first place that came in her mind was her 'home' place. Then she hesitated, thinking that since I am an architect we needed to go somewhere else.

...and you know, you said "close your eyes and imagine"...I actually closed my eyes and actually the first thing that came to my mind was the Meadows. And then I started thinking, okay, maybe somewhere else, Royal Mile, I don't know... I don't know, maybe somewhere with a lot of buildings. You know, architecture. Maybe, yes... And then I was 'no'! I really like the Meadows.

A.G. grew up in Edinburgh, but then lived in Italy and later in Japan. She came back to Edinburgh at a particular time in her life when she needed to be in a place of safety, going back to a sense of 'childhood safety'. But, as she commented:

The downside to this would be lack of excitement.

Now in her 60s, she has no plan of moving to a new place, although she would consider the idea if it wasn't for getting older.

The older you are, the less easy it is to find ways of moving around.

We met at the foyer of the National Library of Scotland. I turned on the recorder and we started walking. At the end of our walk she told me:

With the recorder you feel a responsibility to be honest that in a casual conversation you wouldn't bother.

Several times, during our walk, A.G. expressed her worry about not having organised the walk properly, afraid that she would not be able to meet the expectations of the invitation.

Lets go up there. You see I am not very good at planning. So it's only when I actually see that I say, "oh that's somewhere that I like to go!" Oh, dear, I do feel that, I am not... I hope I am being a proper performer for you! I don't want to let you down!

At the beginning of our walk, in what appeared to be a spur of the moment decision, G.P., a physicist student, suggested that we go as part of our walk through the National Museum. The museum was close to our meeting point and the part of the building that we visited had free access. We wandered a bit around and then continued our walk outside. During our walk, I realised that G.P. had visited the museum only once during his four years living in Edinburgh, so in the end of the walk I asked him about this choice that seemed unexpected.

Well, I thought that if we didn't have anything to say, we would find something to talk about in the museum.

We talked about his 'homes'; his family living in Greece where he grew up, his friends now studying and scattered in different places in the world and his life as a student in Edinburgh.

When it is not cloudy in Edinburgh you can see the night sky and the stars, so I like it because you go up on a hill, there is a less light there, and you can see the sky really clearly. You might even have the chance to see the milky way, and I can see the same sky from Greece and I can make this connection.

K.C., the participant with the more particular walking habits, took me to the Scottish National Gallery in Princess Street.

This is one of the first things I did when I arrived here. I didn't know very well the city, I only knew the University and part of Newington, where I

stayed at a B&B and they told me “you can go to the National Galleries, it’s free”. So, I went. I am not very fond of Museums and Galleries I have to admit, but I really loved part of it and I will take you there. I have visited it many times since then and I usually visit it when I have a problem or when I am really enjoying something. [...] Yes, I usually visit it alone. Whenever I visit it with other people I never tell them that this is my place. So you are the first one. [...] It means that when I first entered I felt really familiar with the place and I felt calm and I felt attached to it, so whenever I had an issue I used to come here and spent some time and then return back relieved or changed. [...] I also really enjoy that, you know, sounds evade in galleries. It’s a more silent place and this plays an important role for my own space in this. [...] When I had an issue to solve, I used to run here and spent five minutes in the room sitting in this octagonal bench.

I asked him if he had ever felt uncomfortable in this place.

No, never. Yes! Maybe once... When I had visitors and I skipped this place. So, yes, I felt uncomfortable showing the place, so experiencing with him [the visitor] the place.

K.C. was not the only one who talked about a quiet place. P.T., a passionate cyclist, took his bike and me to the Union canal in Fountainbridge.

I guess you need to know why I chose that. Basically, because it is pretty quiet and it’s along the canal so it has the water element that I like. I mean if I had the chance I would prefer to be by the sea, but because it is quite far away I chose that which is a compensation. [...]

What I prefer to do is just to have an easy ride or easy walk somewhere that is kind of peaceful and that helps me go through my thoughts lets say.

V.L. had similar reasons for choosing Meadows as her 'home' place.

And then I intentionally rented an apartment near the Meadows, so that every day I had to go somewhere I had to cross the Meadows. [...] So, I've chosen this, like everyday, you know from morning I like to pass by and in the afternoon or at night I have to; I like to pass by as well. It's like, I don't know, it's like a good beginning and a good ending of the day. Also, you know if I had a bad day, just walking by it is a feeling of "it's okay, it will be okay, don't worry".

A.C. is a young scholar in History of Art, who at that time was also working as a tour guide. We went to Dean Village, which he had rediscovered because of his new job.

Actually, the reason why I had to start coming here was cause I started tours here and those are stories that could be interesting for the people I get the tours to. [We talked about the idea of 'home']... a sense of association, a sense of comfort and a place you could let down barriers, and of course if we think about it in these terms, home is much more than your home. Home is indeed places that merge in your physical narrative for life and include other domestic spaces but also include outside spaces. [...] So maybe that's why I enjoy it, it reminds me of going walking to the countryside, which is what I did in most of the places I lived before here.

A.C. expressed several times during our walk his eagerness to live in new places.

I would like to go to another continent, of Europe. That would be nice too. I guess it would be nice to be a bit further away for a while and just be more independent. Maybe. I noticed that so many of my friends are from abroad and seem to be doing okay. And when I was abroad I was getting by. I would be nice to do that.

On the contrary, A.G. lived in several places before returning to Edinburgh at a later stage in her life.

Also, where you live it is almost the stage that you are in your life. I mean my first experience of living in the city was one of a 20 year old, completely free, unattached. So, quite infinite potential. By the time I went to Japan I was married, I had one child, I was pregnant with another. So the city was more...I was absorbing the city as a place to interact with little children. So you see it from completely different eyes. You are looking out for areas in the city that you can go with little children. Yes, so I think how you interact with the city is much depended on the stage of your life that the city, you will want different things from the city at different points of your life. It is not a single relationship that you have I think, it changes a lot over time.

And then she came back to Edinburgh after many years of living abroad.

Well, it is where I grew up so I have very deep rooted memories of Edinburgh, but I did leave for a long time and lived somewhere, so at that point you have a different relationship where you just come back to it rather than the place where you actually inhabiting. So, when I did move back here it was quite, it took a little while to settle back into the

place. But I didn't have expected to come back here. That meant that I had to really readjust who I was within the city. I kind of remembered who I was, because I had originally been at university as an eighteen-year-old, so I knew that whole area from being that age. And then to come back in a completely different stage in your life it was interesting to feel the differences in the spaces.

At some point we walked through Princess Gardens, as A.G. had done so many times in her life.

But it was also, a walk that kind of dates back to my childhood. It is definitely the kind of walk that I would have undertaken in every stage in my life, so as a child I would have probably walked with my parents, certainly through the park; that would have been an experience. But has then been repeated in different ways. I would have gone to the park with my children, but I would also take visitors on that walk through the park.

A walk brings to the fore relationships and the need of adjusting and re-adjusting appeared in the discussions not only in the way that one experiences the city, but also within the reciprocal action of walking with some else. K.C. was saying how walking becomes a reflection of the relationship between him and his fellow walkers, especially when they are people that he knows well.

But I can tell you that it was very difficult for me to synchronise my walking rhythm with other people. So that was another embarrassing experience. Because when you have to go out with a friend you have to synchronise your walking. I cannot go faster or slower, so that was very difficult for me because I wanted to do it on my own way, so that was

kind embarrassing for the other person if he knew me well. So, the rhythm, and the way you walk is a kind of a language that you use in order to experience the city. I mean walking in the city is the way you experience the city and the rhythm plays an important role, but then you need to synchronise your rhythm with the people that accompany you, because you are part of a bigger crew and that takes you back to your family, if it is your family, or takes you back to your partner, if that is your partner. And even walking might trace problems in your personal, family life, which is very interesting you know.

4.3 Mobile Intimacy

These walks led us to friendly, dynamic, and quiet places; the spaces that the participants favoured were green open spaces and active shared spaces. Their 'homes' were not hidden or secluded, but they did offer rest points and were spaces that could hold different types of rhythms and activities. Intimate moments were mentioned in the form of everyday pauses, friendly interactions, associated primarily with nice memories, comfort, self-reflection and reverie. The unfixed character of intimacy became significantly evident through the discussions.

Sociologists Anthony Elliot and John Urry refer to 'mobile intimacy' as this resolves around the re-organisation of experiences of self and of relationships, due to new modalities of movement. Acknowledging Anthony Giddens' social theory of self-reflexivity³⁶⁵ as an important reference that brings the idea of the self being re-

³⁶⁵ Anthony Giddens's social theory of self-reflexivity, is of particular relevance to the discussion regarding the transformation of intimacy, as this is affected by processes of social change. Giddens contends that after the dissolution of traditional family life the individual has engaged in an exploration and experimentation of his/her identity. By looking on the self as a self-reflexive project, which is formed by a plurality of personal choices, one creates new

invented, Elliot and Urry study the phenomenon of distant intimacy. The reinvention of the self addresses a state where intimate relationships can no longer be identified with a fixed space and need to be negotiated, along with their future risks. They suggest that the advent of complex and intensive mobile lives has contributed to the development of alternative forms of intimacy, as the 'mobile intimacy', which are a consequence of 'living-apart-together'.³⁶⁶

What they call a 'portable personhood' is developed as "the psychological bridging of spatial fragmentation between self and others that unfolds in conditions of intensive mobilities".³⁶⁷ This portable personhood is structured around an 'imagined presence'. This facilitates a constant back and forth moving among relationships, to cope with the fact that these are based on various episodes of life rather than a continuous development. As a consequence, mobile intimacy revolves around 'diverse contingencies and coincidences' claim Elliot and Urry.³⁶⁸ They look into Freud's study on the impacts of the 'accidental' within everyday social interactions (e.g. slips of the tongue), in which Freud suggests that these 'errors' give a voice to an unknown desire, and therefore an unknown self. Based on Freud then, Elliot and Urry contend that, although mobile intimacies are dependent on

patterns of living practices and explore various ways of engaging with one's self and with others. Giddens argues that reflexivity is built around questions that concern personal narratives, such as 'Who am I?' or 'What do I desire?' These processes of reflexivity affect intimacy and transform it. This element of re-definition is a core aspect detected in patterns of distant intimacy. Giddens, *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies*; Giddens, *Modernity and Self-Identity : Self and Society in the Late Modern Age*.

³⁶⁶ Anthony Elliott and John Urry, *Mobile Lives* (London: Routledge, 2010).

³⁶⁷ Elliott and Urry, *Mobile Lives*, 22.

³⁶⁸ Elliott and Urry, *Mobile Lives*, 100.

contingencies, they involve potential risks and emotional losses, but also involve the exploration of alternative lives.³⁶⁹

Sociologist Anne Cronin's study on friendship networks, which are geographically dispersed, also shows that although people move out of the everyday patterning of life, their friendships can stay strong.³⁷⁰ Cronin suggests that this becomes possible through an 'emotional, felt character' which comes close to the concept of 'imagined presence' of distant intimacies, as described by Elliot and Urry. In Cronin's case study of close friends at a distance, intimacy is maintained primarily through practices of the imagination (alongside occasional co-presence). This 'felt' character is therefore constructed and performed in real and imagined spaces.

With a similar observation, literary scholar Svetlana Boym, refers to 'diasporic intimacy', as a notion of intimacy connected to the idea of 'home', but constituted in 'uprootedness and defamiliarisation'. In her research of people who leave in voluntary or involuntary exile, she discerns a notion of intimacy that draws away from the idea of a single home. This 'second' (or 'third', 'fourth'...) home opposes ideas that link intimacy with 'transparency, authenticity and ultimate belonging' and associates intimacy with the pleasure of the unfamiliar and the estrange.³⁷¹

It is in these processes of re-inhabiting through imagination that intimacy is spatialised; as we see in Elisabeth Grosz's work³⁷² the investigation of the subject cannot happen irrespectively to an investigation of the space. As bell hook writes "it

³⁶⁹ Anthony Elliott and John Urry, *Mobile Lives* (London: Routledge, 2010), 100-01.

³⁷⁰ Anne M. Cronin, "Distant Friends, Mobility and Sensed Intimacy," *Mobilities* (2014).

³⁷¹ Svetlana Boym, "On Diasporic Intimacy: Ilya Kabakov's Installations and Immigrant Homes," *Critical Inquiry* 24, no. 2 (1998).

³⁷² Elisabeth A. Grosz, *Space, Time and Perversion: Essays on the Politics of Bodies* (New York; London: Routledge, 1995).

is our capacity to imagine that lets us move beyond boundaries — without imagination we cannot reinvent and recreate the world — the space we live in so that justice and freedom for all can be realized in our lives — everyday and always”³⁷³. In the project of walking encounters, discussed next, intimacy led us to issues of identity.

4.4 Homes Vol. II: Where avoidance determines belonging

In February 2016, in collaboration with the international network ‘Urban Emptiness’³⁷⁴, in which I am also actively involved, I co-organised a workshop symposium entitled ‘Silence, Narrative and the Intimacy of the City’, which was held in Edinburgh. The five days event involved five-day workshops taking place in parallel throughout the week. In them students, scholars, and practitioners from various disciplines (architecture, art, digital media, dance, anthropology, music)³⁷⁵ worked together while exploring the three key themes of the symposium (silence, narrative, and intimacy) as methods and atmospheric qualities to explore the relation of the body and the physical space, as well as the immaterial realms of conscious and sensory experience. In chapter 6, I discuss further the structure of the event, which was designed to create interactions among the workshops during the course of the week. In this section I will refer to walking encounters that took place during

³⁷³ Julie Eizenberg and Hank Koning, "House, 20 June 1994: Bell Hooks," *Assemblage* 24 (1994): 29.

³⁷⁴ ‘Urban Emptiness’ is an international network of scholars and practice-based researchers that works on the notion of emptiness in contemporary cities through participatory, interdisciplinary processes in which diverse actions (workshops, performances, seminars, exhibitions, installations, and immersive happenings) open to the public and seek to read the city by exploring various forms of engagement and often by challenging set or given hierarchies of such events. The idea of ‘emptiness’ is approached as a question, rather than as a given condition, which leads to urban explorations. <https://urbanemptiness.org/>

³⁷⁵ Fortunately, we were able to slot this into a schedule of extra curricular events open to students and staff in the University of Edinburgh. The so-called Innovative Learning Week provided a convenient pool of voluntary participants, publicity, scheduling as well as an funding support.

the workshop I organised as well as during the workshop that choreographer Marielys Burgos Meléndez organised.

Burgos Meléndez's workshop, entitled 'Urban Body' developed around four questions that she introduced at the beginning of her workshop: Where do we come from? Where have we been? Where do we regularly go? What do we do in the different places we frequent? When Burgos Meléndez came to Edinburgh to join us for the workshops, she had already been working for over a year on her personal inquiries on conditions of mobility and migration with her still ongoing project 'ISLA en FUGA'.³⁷⁶ With her practice informed by feminist ideas about the nomadic home, Burgos Meléndez embodies 'leaving' or 'going elsewhere' as a survival strategy and well as a healing practice. She reinstates her experiences of location and (re)location by embracing performance as a way of knowing.

The body and its corporeality are the departure points for the workshops.

*By bringing awareness to one's own life story, but also to the social circumstances and the way we transit the city, we can engage in actions as a creative socio-political stand. There is a slight difference between reacting and responding to things – personal or social. This is where I believe performativity has an empowerment potential; in developing our capacity to critically think/move/act, understanding the responsibility of our actions.*³⁷⁷

She introduced us to her practice on the first day through an incident that happened to her birthplace Puerto Rico; she talked about the experience of being robbed and threatened by gunpoint while returning home from work following one of her regular

³⁷⁶ Marielys Burgos Meléndez, accessed 30 April, 2018. <https://vimeo.com/marielysburgos>.

³⁷⁷ Private email correspondence, 14 March 2016

routes in a very central place of the city. This traumatic experience became the departure point for her learning new ways of carrying her body and practicing freedom.³⁷⁸

While she was talking about this experience my mind wandered to V.L. from 'Walking with You' (section 4.2), who was talking about her urban experience being shaped through ideas of safety and belonging. Having grown up in Venezuela she has always been experiencing the city environment through a high level of awareness and vigilance. When she came to Edinburgh to do her undergraduate studies, she found herself living in a place that she considers safe. Yet, she stressed many times how important it was for her to be cautious of not taking any risks regarding her movement in the city. She had found that there would always be a transition period when travelling from one place to another. Especially, coming back from Venezuela to Edinburgh would always have a big impact on her. Every time she had been visiting home the fear of being followed and the everyday state of vigilance would reinstate. To explain this transitional state, V.L. shared a story that happened during her first period back to Edinburgh after a long break:

For example, last year when I went home for Christmas and then I came back, I seriously was so paranoid, because back home is crazy you know. You always have to check who is behind you, who is in front of you, on your right, on your left. Like what time you are going, driving...it is really paranoia, people don't have a life...So, I came back, I remember I was so paranoid...I went with a friend to a concert in Glasgow and it was around 6pm. But it was almost dark and we stepped out of the train station and we were looking for a map to see where to walk towards the concert and there was no one at the station. It was really lonely; like the people

³⁷⁸ Private email correspondence, 14 March 2016

who stepped out of the station just exit and left. They knew their way. And that was recently after I came back. So, we were coming out of the station and I saw a girl like behind me. You know is that kind of thinking. And then we exit and we are both going to see the map and the she also comes to see the map and my heart starts going fast. And she says: "Are you going to the concert?" and I was like "eeehhh"...Automatically, I started thinking 'how does she know that we are going to the concert?' You know we didn't say anything, and if we did, that was in Spanish. Like 'how does she know? Where is she going to take us? I am going to say no!' But I was so blocked, thinking and then kind of reacted saying 'eeehhh' and my friend is like "Yeah, yeah, we are going there!" And I was trying to cut the conversation and after that she was really nice. At the end, when we were saying goodbye and everything, and my friend said "Are you okay?" And I am like, "Yeah... no, I got like this paranoia". So it is really...I don't get like that here, normally. It's like this risk that I see back home, I don't see it here, like in the space. But is interesting how I got that mentality, of course from being there and coming here. But obviously, after a few days it just goes away. You get used to people smiling and doing many activities and nothing happens.

In contrast to the romanticised version of one getting lost in the city in search of new experiences there is of course the reality of those who cannot afford to get lost since safety matters. If our home spaces – the places we favour – make us experts of the city and our neighbourhoods, then our knowledge of the places we avoid may contribute equally to discussions of belonging and displacement. Competing narratives often determine our experiences of places. Workshops such as 'What do you Avoid? Where do you Belong'³⁷⁹ (New York 2017) organised by the

³⁷⁹Perfec City Working Group, "What Do You Avoid? Where Do You Belong?," accessed August 12, 2017.

Perfect City Arts collective and 'Safety Map'³⁸⁰ facilitated by artist Rosana Cade (Brighton 2016), have been exploring the sophisticated ways of how one walks through the city by drawing simple maps of avoidance or marking places of safety, working with participants as to where they belong and how they inhabit the city. Burgos Meléndez's workshop used silent walks and body awareness exercises as conditions to explore our place in the city through the present moment and each other's stories. But in order to achieve that, Burgos Meléndez argues, trust and care is needed.³⁸¹

The workshop I organised was addressing all the facilitators of the other workshops, creating a space to bring together personal narratives and research approaches while exploring further the practice of 'walking with' not only as a practice that explores intimacy on the move, but also as a potential space of creative encounters. Silence was considered within two different possible expressions: one connected to the idea of 'being silenced' and another one related to the concept of 'keeping silent'. While the first is implicit and can be connected to a set of rules and ideas of oppression, the second one is active and involves an intentional renegotiation of our embodied inhabitation of the environment.

As discussed in chapter 1, and also mentioned in the other two chapters, the spatial aspects of intimacy which address aspects of a 'living together', concerns not only environments of security and comfort, but also of vulnerability. By exploring intimacy through silence, vulnerable aspects of our interaction with the space emerged. One of the participants, D.P. described how she had lately formed the habit of wearing headphones every time she is walking at the streets, often without listening to music as a way of blocking out the city sounds:

³⁸⁰ Rosana Cade, "The Safety Map," accessed March 28, 2017. <https://rosanacade.wixsite.com/performance/the-safety-map>

³⁸¹ Private email correspondence, 14 March 2016

If I leave the house and I don't have my headphones my armour is down [...] I do find it worrying and I want to stop doing it, but I think it is because I feel that the city endorses me and it is a way of creating my own space.

For another participant, E.V., silence brought notions of identity in the discussion.

For me it is a totally different thing. These everyday silences. Because I feel that I am out of place actually! Because I live now in Belgium, I don't know the language and I find myself very often to not understand what people are saying. So, I am missing a very big part of the context of what is happening. So, I have to understand or see other things that are happening at the same time. So, I am just absorbing people, relating to each other, and in general I feel that I am in a big risky situation for two years now. Everyday silence for me is not armour, but something that I have to handle, to bear for now.

As part of the workshop I invited the participants to engage into thematic pair walks³⁸². During such a walk that was addressing ideas of risk, E.V. decided to 'walk with' a new identity; a Belgian identity.

Deriving from the given route, getting in the cemetery and the Catholic Church of St Cuthbert. The old janitor welcomes us. He asks us 'where are we from'. I immediately say 'I am from Brussels'. We choose to change identity. The issue of migration emerges. Hiding your identity – faking one – creating a new one. Changing identity means changing

³⁸² The way that the 'walking with' practice has been developing during this project will be discussed in detail in chapter 6

space, limits, and accessibility. Specific identities can give you access to different places, different situation, social groups. To gain access you have to take the RISK of pretending an identity. Over-identification? Sometimes you change identity to survive. Some other times in order to reveal more “truths”; to understand from another perspective. To see the world with other eyes.

D.P.’s habit of shielding herself, brings to the fore the significant ways in which environments impact the bodily presence and relates to Coyne’s study on the ways that mood connects with movement.³⁸³ In it, Coyne talks about the relation between mood and atmosphere, and the significance of music to the construction of an ambience.³⁸⁴ Musicologist Tia DeNora’ study on the role of music in everyday life, also refers to music as a way that people use to reinforce or transform their state of mind, emotion, or mood.³⁸⁵ If at this point we can see intimacy revealing its atmospheric qualities, then Giovanni Stangellini’s reading of intimacy as atmosphere is useful in terms of placing intimacy in the ‘in-between’ (experiences of two), but at the same time placing intimacy in a network of experiences which involve relations of movement.³⁸⁶ E.V.’s experience brings again our attention to the thresholds and boundaries between inner and outer, personal and social, in terms of the key question of how does one relate to an ‘other’.

³⁸³ Richard Coyne, *Mood and Mobility* (Cambridge, Mass.: MIT Press, 2016).

³⁸⁴ Coyne, *Mood and Mobility*, 36-37.

³⁸⁵ DeNora, *Music Asylums Wellbeing through Music in Everyday Life*.

³⁸⁶ Giovanni Stangellini, *Intimacy* (Oxford University Press, 2016). For nother useful reference here regarding the consideration of intimacy as an atmospheric phenomenon see Tonino Griffero’s discussion of emotional spaces. Tonino Griffero, *Atmospheres: Aesthetics of Emotional Spaces*, ed. Sarah De Sanctis (Farnham, Surrey, England; Burlington, VT, USA Ashgate Publishing Company, 2014).

4.5 Homes Vol. III: Inner Landscapes

Michel de Certeau describes walking as a 'tactic' experience during which the individual has the opportunity to interact with the natural landscape. For De Certeau, walking becomes a kind of 'travelling' during which the individual is simultaneously reading and writing an embodied story. This story is organised into a sequence of encounters between the different characters involved in the process, things, humans, animals and elements of the natural landscape.³⁸⁷ Tim Ingold also, prompts us to think of walking, and the practice of wayfaring, not necessarily as a course that takes us from one place to another, but as movement 'in time', which comes closer to the experience of storytelling.³⁸⁸ Mapping techniques can inscribe the waking experiences, which often come to represent the motion of emotions in space. As Karen O'Rourke explains, mapping, like walking, is an embodied experience carried out from a particular point of view, that allows us to locate ourselves, to make sense of our situation and to act on it; as such mapping serves also as a method.³⁸⁹ Mapping then becomes a way of making sense of our surrounding and our position in them. Artists working with maps provide us with examples of representation of stories of intimacy, which dwell in imaginary topographies, maps of emotion, maps of lived spaces, maps of loss, and memory maps.³⁹⁰ I will refer here to four examples that intimate maps and mapping constructions were created to communicate spatial explorations of intimacy during the walking workshops.

³⁸⁷Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif. ; London: University of California Press, 1984), 107-26.

³⁸⁸ Tim Ingold, *The Perception of the Environment Essays on Livelihood, Dwelling and Skill* (London: Taylor and Francis, 2000), 238-39.

³⁸⁹ O' Rourke, *Walking and Mapping: Artists as Cartographers*, xviii.

³⁹⁰ For examples of such works see: Katharine A. Harmon, *You Are Here: Personal Geographies and Other Maps of the Imagination*, First edition.. ed. (New York: Princeton Architectural Press, 2004).; Katharine A. Harmon, *The Map as Art: Contemporary Artists Explore Cartography*, ed. Gayle Clemans (New York: Princeton Architectural Press, 2009).; Bruno, *Public Intimacy: Architecture and the Visual Arts*.; Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2002).;

‘Loving Landscapes’. As part of the thematic walks one of the other pairs chose to walk with the words ‘intimacy’ and ‘space’. One of them knew the city well, living in Edinburgh for almost seven years; for the other it was the first time visiting the city. During their walk they aimed to sustain a dialogue based on their emotive responses to the places they were walking through. They talked about their ‘inner maps’ and ‘inner landscapes’ that had been forming over the years, sharing emotional memories, contemplating on past events, current material and imaginary relationships.

It was really nice how the story about intimacy and place went to a story about places where your beloved ones live. And that is not always about having the beloved one, but longing for them. And as it is sometimes, if you are somewhere that you don't inhabit the space, you are always having a sort of imaginary relationship with the space, next to a real, material relationship with the space. I remembered a story about a Swedish explorer who fell in love with a girl when he was 18-19 years old, before he started travelling around the world. And he never materialised this being together with her and his whole life he was travelling around with her photograph, his only possession.

And then his pair continued, explaining how these inner landscapes expand, shrink, and change over time.

And then I realised that my inner map has been changing, because the point of reference has changed. For example, my inner map is really influenced by this person that I don't know, but I want to meet. So my movement in the city changes, but not only intentionally. It is intentional,

*but it is...I don't know how to express it...maybe I cannot express it. I
can only take you there.*



Figure 8: 'Loving Landscapes' map produced by the two participants

At the end of the walk they decided to map the trajectory by marking it with essential words from their conversation. They named their walk 'Loving Landscapes'.

'Desire map'. During Burgos Meléndez's workshops as participants we engaged in a series of walking exercises. One of them was a slow walk in the heart of Grassmarket area, in the openness of the old market place. Divided in two groups, each one stood at the respective edge of the linear pedestrianised area instructed to walk as slowly as possible toward the centre. The task required us to walk slowly but never stop, sustaining the flow of the movement, just in another pace. Each of us had to devise a way to help respond to the challenge of slowness. It was a cold day

in February, so the slow movement did not come as a natural flow. Each participant had to devise a way to 'enter' this unusual walking rhythm. For one of the participants, who identifies as a fast walker, this became a challenge that he tackled by writing one thought to a notebook after each step. The last day of the workshop, where participants worked collectively to a visual exploration of the material he decided to represent his experience in Grassmarket by weaving a thread on the map. Only to realise once he finished that he had 'reversed' the map without realising it, weaving a thread at the New Town area in the thinking of a loving person who occupied his mind the day the exercise took place.

So, it was interesting, I will tell you something and I will take you to see it. I was asking Marielys 'where is Grassmarket?', 'I keep losing Grassmarket'. So, we had these maps (printed) and I said I have this idea of making this weaver and I start working, and you know what, where I started weaving? Here! I mapped my inner map! I didn't map Grassmarket. I put the thread here, this is my inner map.



Figure 9: 'Desire map' © Stella Mygdali

In June 2016, I co-organised with Christos Kakalis, collaborator from the Urban Emptiness network, an exhibition in the Edinburgh College of Art, which presented the actions and ideas of the workshop symposium.³⁹¹ All participants were happy to provide us with sketchbooks, drawings and notes, that they had been producing during the workshops work. In particular, two participants, in the occasion of the exhibition, wished to revisit the experience and create something new specifically for the exhibition. They were both participants of the 'Urban Body' workshop.

'Where the Sidewalk Ends'. Art student E.H. inspired by the workshop's process, decided to revisit the same places and re-enact the exercises that we did. As she shared during our conversations, the process started by uncovering personal

³⁹¹ The exhibition was part of the international conference 'The Place of Silence: Experience, Environment and Affect', which took place in Edinburgh College of Art, University of Edinburgh, 2-25 June 2016

meaning for her, as if this was the first time she was confronting herself in this city. When enacting the slow walk exercise in Grassmarket, E.H. realised for the first time how the cobbles in the pavement reminded her of the cobbles she would find at the seaside in her home town. She arranged a trip home. Coming back in Edinburgh she brought cobbles from the beach and small toy furniture from a dollhouse she rediscovered there from her childhood playing times. She devised new exercises for her to perform, this time using the dollhouse furniture as filter lenses; the dollhouse desk became a pair of binoculars and the dollhouse washing machine a sort of mini camera. She was re-discovering the city through these little framing devices. Since she came in Edinburgh she had been working in the studio or in her flat and she had never really found her place in the city. These exercises became personal inquiries of situating herself.

There is a place where the sidewalk ends

And before the street begins,

And there the grass grows soft and white,

And there the sun burns crimson bright,

And there the moon-bird rest from his flight

To cool in the peppermint wind.

Let us leave this place where the smoke blows black

And the dark street winds and bends.

Past the pits where the asphalt flowers grow

We shall walk with a walk that is measured and slow,

And watch where the chalk-white arrows go

To the place where the sidewalk ends.

*Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.*

'Where the Sidewalk Ends' (1974) by Shel Silverstein



Figure 10: E.H.'s performance in Grassmarket, Edinburgh, courtesy of E.H.

Inspired by Silverstein's poem 'Where the Sidewalk Ends', E.H. decided to step on the cobbles she brought from home to mark her new placement by walking through the place that took her 'home'. This was her re-interpretation of the slow walk in Grassmarket that took place in February. A poetic gesture, yet a very quiet and personal performance that took place some days before the exhibition. E.H. tied the cobbles to her feet with fabric strips. She had to balance on the cobbles and many

times to stop and tie again the strips that kept loosening many times. It was not a public event as no audience was invited to witness it; still it happened during the day and made some passers-by to turn and look, but nothing more.

‘Roots and Routes’. Among the participants who were interested to participate in the exhibition and revisit their experience, was V.S., an anthropologist who at the time was engaged in research, exploring the idea of ‘imaginary homes’ while working with Lithuania women living in Edinburgh. V.S., as a participant of the ‘Urban Body’ workshop, was always carrying a notebook, adding thoughts and notes to it during the workshop days, especially after each walk. Many of the walks that took place during the workshop happened to cross parts of her daily routes, making it a week for her where new and past experiences were overlapping. She wished to present her experience in the form of an interactive map.



Figure 11: V.S.’ ‘Roots and Routes’ map, courtesy of V.S.

A Google image of the areas of Edinburgh, where the walks of the workshop took place, was divided in a grid of twenty equal parts under which different stories were depicted through the combination of text and image: observations about the weather and the gardens changing on her everyday route; ideas about dinner that keep changing according to the ingredients she finds in the local shops; a phone call from her mother that transported her back to Lithuania while walking in Edinburgh. Memories, dreams, thoughts, observations, representations of actions and of other places present in her everyday day routes were synthesised into an 'interactive' map. Following a montage or creative writing technique, V.S. wished to express with her map the idea that 'we [always] carry places with us' and present these places as they had been unravelling while walking through Edinburgh the week of the workshop. The reader of the map was invited to unfold these different parts. However, it was not possible to unfold all of them simultaneously because of the way the hidden montage was crafted. While the visitors of the exhibition were opening the enveloped episodes a new trail of stories was revealed each time.

Looking at Vitalija's map with the large Google maps image, its crafted layers create depth giving more dimensions to the two-dimensional image; the image acquires depth. The enveloped images, when opened, reveal secret thoughts, emotions, moments that would have been forgotten if not imprinted on the paper. This reminds me of the paper pop up cards that when opened, the stillness of a story comes to life through a new dimension. And you, the reader of the map, has been thrown in that moment to wander a bit. My mind goes to the real Google maps and its street feature which has been capturing moments and blurring faces since 2007.



Figure 12: V.S.' 'Roots and Routes' map, 'Silence, Narrative, and Intimacy in the City' exhibition, Edinburgh College of Art, June 2016 © Stella Mygdali

Architectural theorist Vittoria Di Palma suggests that processes of globalisation have fostered the rise of the intimate from the blurring of public and private, as a condition which is exhibited and has a relational dimension.³⁹² In this new era of intimacy, she states, exchange of details of the daily life, is always encouraged. Additional levels of information create new kinds of interactions and reciprocities. For Di Palma, information is represented in a process of 'zooming' from one scale to the next. In this expanded sense of scale, a process that makes us aware of relativity is established. In her example of Google Earth, a virtual experience unites different scales in a 'seamless flow', and becomes representative

³⁹² Vittoria Di Palma, "Zoom: Google Earth and Global Intimacy," in *Intimate Metropolis : Urban Subjects in the Modern City*, ed. Vittoria Di Palma, Diana Periton, and Marina Lathouri (London: Routledge, 2009).

of a global intimacy, which associates the global with the local. As she comments, “what almost all users do the first time they open Google Earth is to look up their house, or the house where they grew up”.³⁹³

Indeed, when I discovered the Google street feature the first thing I tried as well was to look for the places that I had lived in: my parents’ house, my grandparents’ house, my first house as a university student as well as friends’ houses that I had visited so many times in my life. This was a virtual visit not only to familiar places, but also a ‘stumbling upon’ familiar faces that although blurred were easily identifiable. I recognised the father of a friend unloading things from his car in front of his house, a neighbour walking his dog at my old street and my grandmother looking suspiciously from her bedroom’s window at this odd car – probably wondering what they are filming. Some years later, I guess in a moment of nostalgia or curiosity, leaving in another country for some time now, I searched again for my grandparents’ house. But since, Google updates the pictures after some time, a new picture had replaced the one I had seen before and this time the blinds of the window were close. The virtual map had uncannily matched a real loss.

Rosi Braidotti writes, “More like a weather map than an atlas, my cartographies mutate and change, going with the flow while staying grounded”.³⁹⁴ When Braidotti talks about a nomadic subject she speaks first about ways of knowing, rather than sketching a type of person. When she looks into psychoanalysis it is because she finds ideas of non-fixity and non-unity structuring a subject that lives in transitions, in active continuity, with appreciation of pauses and rest points. Braidotti’s ‘as if’ is engendered within the act of imagining beyond. It is

³⁹³ Vittoria Di Palma, "Zoom: Google Earth and Global Intimacy," in *Intimate Metropolis : Urban Subjects in the Modern City*, ed. Vittoria Di Palma, Diana Periton, and Marina Lathouri (London: Routledge, 2009), 256.

³⁹⁴ Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, 13.

indeed in these qualities of transitions and pauses, which we found in the participants' stories and experiences and their spatialisation.

Heddon writes about the significance of finding and sharing these stories, by referring to Pearson's insistence in investing in the idea of a performed place: "As Pearson discovered, our interactions with place (alongside our various experiences of childhood) are often not as individual as we might imagine. He did this here. I did this here. This reminds me of what I did there. We did that too. I did nothing like that, but I did do this instead..."³⁹⁵ It is in this context that the idea of site-specificity changes through an understanding of performing and may be understood in transitive terms as "ungrounded, fluid, virtual" according to art critic Miwon Kwon.³⁹⁶ Finally, Jane Rendell describes this process of making and remaking in the act of walking:

Through the act of walking new connections are made and remade, physically and conceptually, over time and through space. Public concerns and private fantasies, past events and future imaginings are brought into the here and now, into a relationship that is both sequential and simultaneous. Walking is a way of at once discovering and transforming the city; it is an activity that takes place through the heart and mind as much as through the feet.³⁹⁷

4.6 Conclusions

In this chapter, the idea of home acted as a performative device to explore intimacy in real and imagined spaces. The walking explorations unfolded different aspects of intimacy, revealing intimacy's inextricable connection with processes of recreation and reinvention, which in effect define the situations for living. The participants' discussions and experiences situate intimacy in relation to ideas of belonging,

³⁹⁵ Deirdre Heddon, "Performing the Archive Following in the Footsteps," *Performance Research* 7, no. 4 (2002): 185.

³⁹⁶ Miwon Kwon, "One Place after Another: Notes on Site Specificity," *October* 80 (1997): 95.

³⁹⁷ Rendell, *Art and Architecture: A Place Between*, 190.

avoidance, comfort, vulnerability, pleasure and risk. As such, discussions about intimacy reveal places we favour, places we avoid, issues of identity and displacement; and in them we confirm intimacy as unfixed. At the same time, public space is transformed and understood anew through personal narratives and meanings.

The practice of 'walking with' structured through specific frames allows intimacy to be discussed in spatial terms: the concept of 'mobile intimacy' emerges, which refers not only to distant intimacy but also to intimacy on the move. Digital technologies and virtual environments also challenge the boundaries of intimacy as well as notions of scale and distance.

Chapter 5: Intimacy and Conflict

As we saw in chapter 4, intimacy is not only associated with pleasant moments but also with vulnerability and risk. In this chapter I will explore intimacy's relation with conflict and agonistic relations. Again, the practice of 'walking with' will be the mode of exploration looking at practices that reveal systems of power. The concept of 'extimacy' developed by Jacques Lacan will present the opposition of outside and inside as a continuum, a space which is not interior, yet nor exterior at the same time. In the end of the chapter, I present a framework of thinking about intimacy, which brings together Lacan's and Winnicott's discussions of the 'boundary', examining the spatial relationships of inner and outer in their theories.

5.1 Intimate mythologies: the benevolent angel and the evil twin

Chapter 2 opened with the idea that the intimate other is an augments, as this is discussed in Sloterdijk's theory of 'Bubbles'. Sloterdijk declares that "all births are twin births; no one comes into the world unaccompanied or unattached".³⁹⁸ Stories of soul partitions describe a world where the subject is not only informed, but also reaches the world through the other. In the mythical of religious discourses, we find the guardian angel that is always present since the birth of a subject, a figure of closeness and a constant companion, making an appearance when a message has to be delivered.³⁹⁹ As Sloterdijk writes in this metaphysically imagined dual space, the benevolent angel comes as a reply to the human upset.⁴⁰⁰ Whether the angel is a floating presence wandering with the subject or takes the form of a person-like

³⁹⁸ Peter Sloterdijk, *Bubbles: Microspherology*, ed. Wieland Hoban, Microspherology (Los Angeles, Calif.; Cambridge, Mass.: Semiotexte, The MIT Press, 2011), 413.

³⁹⁹ Sloterdijk, *Bubbles: Microspherology*, 413-58.

⁴⁰⁰ Sloterdijk, *Bubbles: Microspherology*, 422-32.

companion, s/he acts as reminder of the structure of the ego and the alter ego.⁴⁰¹

This inseparably companionship generates a milieu of the divine enfolding the subject. We see such a thematic in Wim Wender's film 'The Wings of Desire'⁴⁰², which presents the tale of the guardian angels who closely observe the thoughts, fears, desires and hopes of Berlin's inhabitants. And while this filmic poem negotiates the relationship of the inside and outside through a love story, in its core it manifests loss; reminding us of psychoanalytic readings of closeness.

In 1911, Freud sends a letter to Carl Jung, who was fascinated by mythological figures, to inform him that he has comprehended the basis of twin mythology, through the conception of the 'lost twin'. He writes to Jung:

But in Frazer's *Golden Bough*, Vol. I, one can read that among many primitive peoples the afterbirth is called brother (sister) or *twin*, and treated accordingly, that is, fed and taken care of, which of course cannot go on for very long. If there is such a thing as a phylogenetic memory in the individual, which unfortunately will soon be undeniable, this is also the source of the uncanny aspect of the "doppelgänger".⁴⁰³

Freud then looks at archetypal myths and picks upon the motif of the conflicted nature of 'twin pairs' that grow at one's weakness: the classic myth of Dioskuri that unravels between Leda's twin sons of different fathers, Kastor, the mortal son of Tyndareus and Polydeuces, the divine son of Zeus; or, the story of Remus and Romulus, which finds Romulus murdering his brother and living to reign.⁴⁰⁴

Hillel Schwartz, tracing the history of the double in his book 'The Culture of the Copy', suggests that stories of twins and doppelgängers may start with the companionate and faithful partner, but continue with those that become clashing

⁴⁰¹ Peter Sloterdijk, *Bubbles: Microspherology*, ed. Wieland Hoban, Microspherology (Los Angeles, Calif.; Cambridge, Mass.: Semiotexte, The MIT Press, 2011), 426-33.

⁴⁰² Wim Wenders, "Wings of Desire (Der Himmel Über Berlin)," (1987).

⁴⁰³ Freud, S. (1911). Letter from Sigmund Freud to C. G. Jung, October 13, 1911. *The Freud/Jung Letters: The Correspondence Between Sigmund Freud and C. G. Jung*, 448-449

⁴⁰⁴ Sigmund Freud, *The Freud/Jung Letters the Correspondence between Sigmund Freud and C.G. Jung*, ed. R. F. C. Hull, et al. (Princeton, N.J.: Princeton University Press, 1974), 449.

antagonists.⁴⁰⁵ Doppelgängers are the evil twins or the dark alter ego. The doppelgängers' motif first appeared at the end of eighteenth century in the books of German Romantic writer Jean Paul Richter.⁴⁰⁶ The closer translation of the German word doppelgänger would be the 'double-goer' (or 'double-walker'), and refers to the one who is the exact copy of a living person. In real life we may use it to indicate close similarities of appearance or even of manners between two persons. But in the stories, this connection will not be only one of likeness, but it will portray two sides of one's life, inseparable until death comes. As Schwartz suggests, we attend to these doubles in our attempt to restore singularity, in favour of 'a wholeness that is difference'.⁴⁰⁷ These are the stories of mirror-twisted twins that grow and die within the conflicted drama of their existence.

Stories of doppelgängers come to pattern one of Carl Jung's archetypes 'The Shadow', which refers to one's darker side.⁴⁰⁸ The shadow refers to this side of oneself that exists, which, though, one does not acknowledge or does not feel that can identify. The unknown dark side of one's personality, that exists outside the realm of consciousness. Think of the internal battle of Robert Louis Stevenson's Dr Henry Jekyll and Mr Edward Hyde⁴⁰⁹, the battle of a man who was not truly one, but two. Mr Hyde is the calling of Dr Jekyll's evil urges, his alter hidden personality that battles to act and breathe life along. It is an interplay of evil and good since they cannot exist in a life that includes both of them equally; and it is only when death comes that brings the resolution. On another example, we meet titular councillor

⁴⁰⁵ Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996).

⁴⁰⁶ Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*, 54.

⁴⁰⁷ Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*.

⁴⁰⁸ Carl Jung, *Four Archetypes: Mother, Rebirth, Spirit, Trickster*, ed. R. F. C. Hull (London: Routledge, 2003).

⁴⁰⁹ Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde the Merry Men and Other Tales and Fables*, ed. Tim Middleton and Robert Louis Stevenson (Ware: Wordsworth Editions, 1999).

Golyadkin in Fyodor Dostoyevsky's 'The Double'⁴¹⁰. Golyadkin lives within his routine, unnoticed by his peers. Until one day his exact double appears and has all the charms and social skills Golyadkin struggles to achieve. They soon become bitter enemies as the double is trying to take over Golyadkin's life. One must vanish for the other to exist. However, unlike the story of Dr Jekyll and Mr Hyde, Golyadkin's battle engages with the problematic of the double's relation with him; is he a hallucination? Is he an extension of himself?

The mythologies of primal dualities present the intimate other within notions of divine protection and love as we saw in chapter 2, but they are also present in battle and frustration; taking the forms of inseparable lovers, loving twins, sinister twins, impostors and rivals among others. In a way, a fundamental risk in intimacy lies on the possibility that our destroyer may get closer to us than our ally.

Intimacy can be transformed into pain. We find such examples in performance art which explores relations of intimacy and alterity or taboo, with important reference here to the work of Marina Abramovic. For example, in the works, 'Rhythm 0' performed in 1979, in which Abramovic left herself in the hands of strangers to be used as an object or in 'Light/Dark' performed with Ulay in 1977, which is structured as a 'game' of slapping.⁴¹¹ Elaine Scarry argues that the relationship between a torturer and his victim can be one of the most intimate relations that can arise between strangers.⁴¹² The relation between the torturer and the tortured finds its mythology in the punishment of Marsyas.⁴¹³

⁴¹⁰ Fyodor Dostoyevsky, *The Double: Two Versions* (Ann Arbor: Ardis, 1984).

⁴¹¹ Marina Abramovic, *Marina Abramovic: The Artist Is Present* (New York: The Museum of Modern Art, 2010).

⁴¹² Scarry, *The Body in Pain: The Making and Unmaking of the World*.

⁴¹³ Ellen Van Keer, "The Myth of Marsyas in Ancient Greek Art: Musical and Mythological Iconography," *Music in Art* 29, no. 1/2 (2004).

While Scarry meditates on the vulnerability of the human body and the meaning of pain, she presents structures of unmaking and making that speak about “the way other persons become visible to us, or cease to be visible to us”.⁴¹⁴ Scarry argues that more attention should be put to touch which is the sense closer to pain, since it registers experiences of self-displacement and transformation: “Thus, if a thorn cuts through the skin of a woman’s finger, she feels not the thorn but her body hurting her”.⁴¹⁵ In Scarry’s discussion, one finds both tangible examples as well as more complicated structures of conditions of closeness; but I believe that one of the main points through which she weaves her argument gives rise to this idea of recognising in the structure of creation the inverted outline of the structure of destruction and obliteration. In this we encounter once again the relation between the inner and the outer, the risk of being destroyed (unmaking) or expanded (making) to the outer material world.

Georges Bataille makes a similar argument in his theory of excess.⁴¹⁶ Bataille talks about a model of energy as an economic model, which he suggests, normally has available surplus that can be used either productively and creatively, otherwise, if it is not ‘invested’ in that direction inevitably it will be wasted in acts of destruction. Bataille believes that the decision regarding the use of the surplus reflects the characteristics of the society and the subject needs to be critically interrogated in terms of what our culture regards as ‘waste’. In such acts of destruction, Bataille finds the search for intimacy in acts of torture that seek the thrill of agony and ecstasy.

⁴¹⁴ Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York Oxford: Oxford University Press, 1985), 22.

⁴¹⁵ Scarry, *The Body in Pain: The Making and Unmaking of the World*, 166.

⁴¹⁶ Georges Bataille, *The Accursed Share: An Essay on General Economy* (New York: Zone, 1988).

Pain, pleasure, and intimacy are also associated in the erotic. The Sadean experiences, as portrayed in the works of Marquis De Sade on the erotic, become a reference on images of pain not only for Bataille, but also for the psychoanalytic subject in general in reference to the agonistics of the psyche. In particular, Jacques Lacan refers to Sadean experiences when thinking about jouissance (which is the French word for 'enjoyment' but has sexual connotations)⁴¹⁷. Lacan uses jouissance to explain the relation of desire to the symptom, in which pleasure derives from suffering. In this case the subject seeks to transgress the pleasurable element, which suggests limitations and by doing so, does not receive pleasure any more but pain.⁴¹⁸

5.2 Agon and conflict

Lauren Berlant contends that intimacy in everyday life is marked by contradictory desires: 'people want to be overwhelmed and omnipotent, caring and aggressive, known and incognito'.⁴¹⁹ These conflicts shape the intimate zones of the everyday life. She claims therefore that it is important to rethink the concept of intimacy, as it does not only concern optimism, an image that supposedly intimacy represents, but it is also about conflict and contradictions. Warren Wilner also contends that intimacy does not apply only to positive relationships like deep friendships but is also present in relationships between antagonists or conspirators. This can be observed in the example of "two theorists who share a passionate interest in the same matters, but who are on opposite sides of an issue, or two boxers engaged in a fierce struggle in

⁴¹⁷ Dany Nobus, *The Law of Desire on Lacan's 'Kant with Sade'* (Cham: Springer International Publishing 2017).

⁴¹⁸ Jacques Lacan, *The Seminar Book VII. The Ethics of Psychoanalysis, 1959-60*, trans. Dennis Porter (London: Routledge, 1992), 184.

⁴¹⁹ Berlant, "Intimacy: A Special Issue," 285.

the ring”; it could also be the case of antisocial relationships, such as the case of “bank robbers who plan and commit a robbery together”.⁴²⁰

In 2012, Stanford University published a report on a research that revealed the intimate side of boxing. Researcher Friederike Knupling, a boxer herself, got interested in the topic after experiencing a feeling of ‘at-homeness’ with people from different backgrounds while training. Her study on the phenomenon of closeness in boxing revealed that the complexity between proximity and the feelings of intimacy could elucidate ways in which we develop bonds of community. As one of her interviewees commented: “To have someone in your community who is willing to train with you, and is willing to get hit by you...that takes a lot from a person, to be able to do that and to still have a conversation afterwards. Somebody who understands that is a real friend.”⁴²¹ Intimacy shares with conflict the idea of an encounter; the question that lies here is if the two are truly opposites or if they relate in a more intricate way.

We find the idea of constructive conflict in Architectural theorist Wendy Pullan’s discussion of urban space. Pullan’s discussion of the contested nature of urban space looks into the archaic idea of ‘agon’, which is usually understood as ‘contest, competition or constructive conflict’.⁴²² In this understanding, Pullan looks at public space through the lens of a setting that allows for conflicts to be expressed as part of urban praxis, not as extraordinary events, but rather as contributing elements of everyday life. Of course, there are different ways of incorporating

⁴²⁰ Warren Wilner, "Philosophical Approaches to Interpersonal Intimacy," in *Intimacy*, ed. Martin Fischer and George Stricker (Springer US, 1982), 23.

⁴²¹ "Stanford Research Reveals the Intimate Side of Boxing ", accessed 19 June, 2015. <https://news.stanford.edu/news/2012/june/closeness-boxing-humanities-060712.html>.

⁴²² Wendy Pullan, "Agon in Urban Conflict: Some Possibilities," in *Phenomenologies of the City Studies in the History and Philosophy of Architecture*, ed. Maximilian Dr Sternberg and Eamonn Dr Canniffe (Farnham: Ashgate Publishing Ltd, 2015), 215.

conflict, better or worse, and for this reason she looks at the idea of agon as an urban setting in its Greek origin.

Expanding on Pullan and having a closer look at agon, we see its dialogical principles playing a structural part in the Ancient Greek drama as a contest between the protagonist and the antagonist taking the form of a struggle of opposites. Agon plays also an instrumental role in the polis or the Greek city-state. It is Achilles' shield in Iliad, made by Hephaestus, which has often been interpreted as a depiction of the microcosmos of civilisation, which presents not only harmonic and peaceful images, but also images of conflict and struggle.⁴²³ Homer reminds us of the simple fact that conflict intersects and forms life. In Homeric meaning agon refers to a gathering for a contest, the place of the contest, as well as the contest itself—a reference to the action, which often involves spectators, and the place of the action.⁴²⁴ Discussing this notion of agon in the context of the Ancient Greek 'agora' (the place of assembly or the assembly itself), Elton Barker stresses the idea of a setting, a defined place, where agon can be performed.⁴²⁵ In this case, the 'bringing together' comes to accommodate differences and agonistic practices. Similarly, Rosalyn Deutsche, in her discussion of public space argues against spaces of unity, which in fact are built upon exclusions, "protected from conflict, heterogeneity, and particularity".⁴²⁶ As Deutsche stresses "social space is produced and structured by conflicts" and it is only when we recognise this that we diverge from nostalgic ideas that regard democratic states as harmonious.⁴²⁷ Instead, she states that in an epoch

⁴²³ Homer, "Iliad", Book 18. 467-608

⁴²⁴ Elton T. E. Barker, *Entering the Agon Dissent and Authority in Homer, Historiography and Tragedy* (Oxford: Oxford : Oxford University Press, 2009), 9.

⁴²⁵ Barker, *Entering the Agon Dissent and Authority in Homer, Historiography and Tragedy*, 10.

⁴²⁶ Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (Cambridge, Mass.: MIT Press, 1996), 267.

⁴²⁷ Deutsche, *Evictions: Art and Spatial Politics*, xxvi.

of conflict, heterogeneity, and particularity, “urban space is the product of conflict”.⁴²⁸ Pullan makes the same argument, saying that contest is an integral part of the ‘urban order’.⁴²⁹

Political theorist Chantal Mouffe’s view on agon, referenced by both Pullan and Deutsche, which is based on “reciprocities of difference and commonality”⁴³⁰, gives agon a dialectical structure and defines it as a relational phenomenon. Mouffe develops a discussion that frames ideas of radical democracy around agonistic views. For her, we are not talking about a single agonistic space, but of many agonistic public spaces that operate simultaneously.⁴³¹ Mouffe stresses the need to leave behind traditional views that put effort towards the reaching of a consensus, but instead sees democracy’s main task to manage dissensus. In this context, the importance lies on understanding, acknowledging, and embracing the role of conflict and passion in a new form of democracy, that of radical democracy.⁴³² She explains that conflict can take different forms: on one hand, a purely antagonistic form entails the clear distinction of friends and enemies having as a sole purpose to completely destroy the opponent. Whereas, on the other hand, agonistic conflict, recognises the demands of the Other in the view of an adversary or a challenger. In this view, ‘private’ and ‘public’ can be viewed not as two mutually exclusive ideas, but as closely related and open to transformation. Throughout this thesis intimacy has been explored as an idea that can tease out forms of interaction, which negotiate the relationship between private and public spaces. As such, its understanding can also contribute to an understanding of the variations that characterise these terms, which

⁴²⁸ Deutsche, *Evictions: Art and Spatial Politics*, 278.

⁴²⁹ Pullan, "Agon in Urban Conflict: Some Possibilities," 2015.

⁴³⁰ Yannis Stavrakakis, *The Lacanian Left: Psychoanalysis Theory Politics* (Edinburgh: Edinburgh University Press, 2007), 66-70.

⁴³¹ Chantal Mouffe, "From Antagonistic Politics to an Agonistic Public Space", interview by Gia Galati and Konstantin Kastrissianakis, 2010,

⁴³² Chantal Mouffe, *The Return of the Political* (London: Verso, 1993).

as Rendell stresses “can mean different things to different people – protected isolation or unwelcome containment, intrusion, or invitation, exclusion or segregation”.⁴³³

The theme of play can be useful again here. Richard Coyne addresses urban space through the theme of play, highlighting contest as a central idea of play and urban space as its arena.⁴³⁴ In his discussion, which looks also in ideas from Callois’ study of play and games, contest is a ‘place making’ form of interaction that unravels within a complexity of different relations. Coyne, bringing to our attention marginal practices that contain an element of risk (e.g. graffiti, parkour, skateboarding, rough sleeping), stresses the fact that the actors in these cases see new possibilities in the urban environment by subverting the already established rules and uses.⁴³⁵

In two of the most influential studies on play, ‘Homo Ludens’ by Johan Huizinga and ‘Man, Play, and Games’ by Roger Caillois, we find battles and contests as central concepts. Huizinga’s study looks into more articulated forms of play⁴³⁶, while Caillois also considers spontaneity in the playful activity⁴³⁷. Huizinga describes qualities that characterise play, like its voluntary nature⁴³⁸, which Callois also shares⁴³⁹. Caillois’s study suggests also the classification of play in four categories: agon (regulated competition), chance (aleatory games), mimicry (assuming a different role/personality) and vertigo (desired stimulus or sensuous panic).⁴⁴⁰ Caillois ties agon closely with the ideas of responsibility and control.⁴⁴¹ The

⁴³³ Rendell, *Art and Architecture: A Place Between*, 5.

⁴³⁴ Richard Coyne, "Places to Play," *interactions* 22, no. 6 (2015).

⁴³⁵ Coyne, "Places to Play," 56.

⁴³⁶ Huizinga, *Homo Ludens: A Study of Play-Element in Culture*.

⁴³⁷ Caillois, *Man, Play, and Games*.

⁴³⁸ Huizinga, *Homo Ludens: A Study of Play-Element in Culture*, 7-8.

⁴³⁹ Caillois, *Man, Play, and Games*, 9-10.

⁴⁴⁰ Caillois, *Man, Play, and Games*, 17.

next section will follow intimate walks, structured in an interplay of taking and giving away control and within this walking condition reveals aspects of intimacy that have not been explored so far.

5.3 The followers, the stalkers

The spy and the detective are both figures that traverse the city, which have fascinated discussions about the urban scene.⁴⁴² Breaking the boundaries of privacy, their movement is risky and unexpected. This type of spatial exploration has been rather popular in past and current examples of walking performances or walking tasks, which promise a different way of exploring the city. Artist Francis Allys has devised a project for himself to perform every time he arrives in a new city, inviting others to follow his examples as well. It is called 'The Doppelganger' and he has been performing it since 1999: "When arriving in a new city, wander, looking for someone who could be you. If the meeting happens, walk beside your doppelgänger until your pace adjusts to his/hers. If not, repeat the quest in the next city."⁴⁴³ Walking artist, Phil Smith, in his 'mythogeographic' tactics, also suggests following a stranger as a different mode of exploration; yet highlighting the need for awareness so not to cause distress to the person who is being followed.⁴⁴⁴

In two, now classic stalking performances, the 'Following Piece' (1969) by Vito Acconci and 'Suite vénitienne' (1980) by Sophie Calle, the artists work with schemes that put them in a position where they are in control and losing control at the same time. They are in control of taking one decision – who to follow, and

⁴⁴¹ Cailliois, *Man, Play, and Games*, 19, 49.

⁴⁴² Carlo Salzani, "The City as Crime Scene: Walter Benjamin and the Traces of the Detective," *New German Critique*, no. 100 (2007).

⁴⁴³ Edward Platt, "Telling Stories with a Life of Their Own," accessed 10 September 2017. <https://www.tate.org.uk/context-comment/articles/telling-stories-life-their-own>.

⁴⁴⁴ Phil Smith, *On Walking- and Stalking Sebald: A Guide to Going Beyond Wandering around Looking at Stuff* (Axminster: Triarchy Press, 2014), 32, 45.

consequently lose control of all the other decisions that follow. Although the targeted individuals remain unaware of their follower's presence in each case, they hold the power of controlling the artists' movement. In her project, Calle follows one particular man, while Acconci was choosing his quarries arbitrarily. When, in the prospect of her 'Suite vénitienne' publication Sophie Calle met with Vito Acconci to discuss her project afraid of the similarities between the two following pieces, Acconci said that he does not see a similarity, as motives were different; they were following people for different reasons.⁴⁴⁵ As Calle said in a later interview, the act of following is not a rare act: "Following people is something detectives do on a daily basis. Jealous lovers do it too. Following is an act that belongs to the entire world."⁴⁴⁶

Over twenty-three days artist and architect Vito Acconci followed every day a different person in the streets of New York until they entered in a private place that the artist could not access. The project entitled 'Following Piece' was part of the conceptual events supported by the Architectural League of New York in 1969, which asked each participant to create a piece having as a subject matter a street of New York for the exhibition 'Street Works IV'. Acconci's scheme was simple: "Everyday I pick out a person in the street – at random, any location – and follow that person as long as I can (until he/she enters a private place – home, office, etc.)"⁴⁴⁷ These walking episodes varied in time; from very short ones lasting only a few minutes, as for example in the case of a man coming out of a building walking just briefly to enter in his car, to longer episodes that could last seven or eight hours when the other person went to a movie or a restaurant.

⁴⁴⁵ Calle, *M' as-Tu Vue? Exhibition Catalogue*, 79.

⁴⁴⁶ Sophie Calle, "Interview with Sophie Calle", interview by Timothée Chailloi, 2013, *The White Review*.

⁴⁴⁷ Calle, "Interview with Sophie Calle", interview by Chailloi, 2013.

Acconci considered this performance as a way of connecting with the city and with the public by taking the sole role of a 'receiver' attending to the city. As he explained in an interview, the idea of picking out people to follow in the city came as the answer to questions about 'how do I key myself into this city' and 'how do I tie myself into this city'?⁴⁴⁸ Giving up control and subjecting himself into a particular scheme (although he was the one imposing this scheme) meant that he could be free of any decision-making. By being a 'receiver', Acconci was the agent of the overall scheme, but not of the particular action: "I could make the ultimate decision that my space is going to change now, but I don't know where it's going to go."⁴⁴⁹ Starting as a poet, Acconci was exploring how to move on the page and between the margins, when he realised that since he was so interested in movement then it was time to start exploring moving in physical space.⁴⁵⁰ The 'Following Piece', gave him a reason to be outside and to move. It was an act of breaking the margins:

[...] this excursion into the street could be seen as an attempt to leave home, a home shaped by the contact of writing-person and desk-top, through means of paper and pen and defined by the boundaries of light. The sheet of paper, looked down at on the desk, was analogous to the plan-view of a house; going out into the street was a way of literally breaking the margins, breaking out of the house and leaving the paper behind.⁴⁵¹

Acconci was always interested in the relationship between the public and the private spheres. As Paul Van Beek describes, Acconci forms a methodology of some strange mix of public and private to produce his works; it is within this space that people can organise their performance.⁴⁵² Art historian Dörte Zbikowski draws

⁴⁴⁸ Vito Acconci, "A Conversation with Vito Acconci", interview by Shelley Jackson, 2007, The Believer Magazine.

⁴⁴⁹ Acconci, "A Conversation with Vito Acconci", interview by Jackson, 2007.

⁴⁵⁰ Acconci, "A Conversation with Vito Acconci", interview by Jackson, 2007.

⁴⁵¹ Moure Gloria (ed.), Vito Acconci, Barcelona, Polígrafa, 2001, "Projections of Home, 388 or Monica

⁴⁵² Paul Van Beek, "'Some Strange Mix of Public and Private' - Vito Acconci's Methodology of Connecting the Private with the Public: Writing on the Page - Following the Casual

our attention to two aspects of the experience of the 'Following Piece' that are important during this act of following; the fact that Acconci submits his will to the movements of the selected passer-by and therefore penetrates a private sphere, although the whole act takes place in the public domain, as well as the fact that he demonstrates that urban public space is defined by random encounters between people that happen within it.⁴⁵³ The performance does not take place for a viewer but tries to be integrated into everyday life. Acconci documents this activity by taking notes of the times, places and characteristics of the people he follows. Monica Manolescu, while situating his work within a context of playful actions, makes sure to distinguish such an urban artistic performance from the Surrealist and Dadaists urban games, since Acconci does not include the psyche as an element that shapes or directs the performance.⁴⁵⁴ Manolescu argues that his precise and neutral notes show that the aim of this act is not one of getting lost and re-experiencing the city anew as sought by the derive.⁴⁵⁵ Although Acconci gives the power to his pursuits, he is using them without their consent and walks with them as if it was a well intended accident, looking at something that he is not supposed to know

"I followed strangers on the streets. For the pleasure of following them, not because they particularly interested me. I photographed them without their knowledge, took note of their movements, then finally lost sight of them and forgot them."

Passer-by - Inventing the City" (paper presented at the Ambiances in action/Ambiances en acte(s) - International Congress on Ambiances, Montreal, Canada, 2012).

⁴⁵³ Dörte Zbikowski, "Vito Acconci, Following Piece," in *Ctrl [Space]: Rhetorics of Surveillance from Bentham to Big Brother* ed. Thomas Y. Levin, Ursula Frohne, and Peter Weibel (Karlsruhe: Cambridge, Mass. ; London: Karlsruhe: ZKM Center for Art and Media; Cambridge, Mass.; London: MIT Press, 2002), 402

⁴⁵⁴ Monica Manolescu, "Vito Acconci. Spaces of Play," *Transatlantica* (2013): 8.

⁴⁵⁵ Manolescu, "Vito Acconci. Spaces of Play," 8-9.

Conceptual artist Sophie Calle also likes to blur the boundaries between public and private in everyday life, often involving strangers or near strangers, as subjects in her works. Her work explores issues of identity, intimacy and vulnerability, oscillating from love to indifference. One of her most famous projects, 'Suite vénitienne' (1980) starts as a coincidental meeting and becomes an active pursuit.⁴⁵⁷ Upon her return to Paris, after travelling abroad for seven years, Calle felt the need to re-discover the city. Without having any friends to accompany her, Calle decided to follow strangers walking in the city wishing to reacquaint herself again with Paris through their journeys, finding pleasure just in the act itself.⁴⁵⁸ One day she followed a man briefly until he was lost in the crowd. By coincidence this man was later that day introduced to her during an opening, where he told Calle that he was planning an imminent trip to Venice. Calle decided to secretly follow this man and shadow him on this trip.

In Venice, a disguised Calle, with a blonde wig and sunglasses, equipped with a camera, managed to discover her subject of pursuit after seven days. Her diary-like notes trace every moment of this investigation, describing her hopes, thoughts and disappointments, while anticipating his encounter in the city. The places take meaning in relation to their potentiality to hold such an encounter and all her new acquaintances take a role, even ephemeral, in the pursuit. The meeting between her and the man marks the climax of the quest and makes any further observation impossible.

⁴⁵⁶ Calle, *M' as-Tu Vue? Exhibition Catalogue*, 61.

⁴⁵⁷ Sophie Calle and Jean Baudrillard, *Suite Vénitienne/Please Follow Me*, trans. Dany Barash and Danny Hatfield (Seattle: Bay Press, 1988).

⁴⁵⁸ European Graduate School Video Lectures, "Sophie Calle: Art, Biography and History," (2004).

Jean Baudrillard in his essay 'Please follow me' (1988), written for the 'Suite vénitienne' publication, talks about this experience as a process of seduction.⁴⁵⁹ This process works, argues Baudrillard, because Calle does not have expectations about the subject of the pursuit rather than the pursuit itself. She was not attracted to that man, yet this experience is organised around his absence which sustains the desire of his presence: "This game, as any other game had its basic rule: Nothing was to happen, not one event that might establish any contact or relationship between them. This is the price of seduction. The secret must not be broken, at the risk of the story's falling into banality."⁴⁶⁰ In this game of seduction the risk is reciprocal. The quarry can feel victimised and being treated unfairly, but for Baudrillard there is an equal risk for Calle, the pursuer, for she gives up power in order to loose herself in the other's traces.⁴⁶¹ Living the quest from the pursuer's point of view, we observe Calle's presence in Venice coming as the verification of the existence of this man. Seduction is after all an elusive form of power.

In 2004, artist Jill Magid spent thirty-one days, in Liverpool for her project 'Evidence Locker'.⁴⁶² Magid is interested in engaging with systems of power on an intimate, personal level; in the case of 'Evidence Locker' she is concerned with government power. Liverpool city at the time the project was being realised had 242 CCTV cameras in the City Watch System.⁴⁶³ Magid reading the legislation regarding how a citizen might get access to the cameras footage, discovered that any citizen by filling out a subject access request form, stating who they are, what they were

⁴⁵⁹ Calle and Baudrillard, *Suite Vénitienne/Please Follow Me*.

⁴⁶⁰ Calle and Baudrillard, *Suite Vénitienne/Please Follow Me*, 79.

⁴⁶¹ Calle and Baudrillard, *Suite Vénitienne/Please Follow Me*, 79.

⁴⁶² The project was realised in collaboration with the Merseyside Police and Liverpool City Council and was commissioned by the Liverpool Biennial 2004, which that year was looking at the meaning of pace as the primary thematic

⁴⁶³ Jill Magid, "Evidence Locker," accessed 6 October, 2017. <http://www.evidencelocker.net/question.php>

wearing and the incident that happened that day, have the right to get access (view or receive a copy) of the relevant police camera footage. This right is not automatically accepted, but the data controller needs to approve it. As the nature of the 'incident' is not specified, Magid explains that her being in the public doing this performance could also be described as an 'incident', and with the consent of the Liverpool police, she started the project.⁴⁶⁴

Dressed in a red trench coat, she performed in camera-watched places for thirty-one days, 'one cycle of CCTV memory' and every day she would fill out a subject access request form asking for the footage. She wrote these forms as letters to a lover, which were later collected in a book, addressing the recipient as 'Dear Observer'.⁴⁶⁵ Since the beginning of the project, she started a friendly relationship with the policemen, hanging out with them at the control room and telling them about her favourite movies. She asked them to film her as if she were Brigitte Bardot in the film 'Contempt' by Jean-Luc Godard.⁴⁶⁶

Magid referring to debates surrounding the presence of cameras in public space (targeting the one who is unwanted, marketing businesses as safe places) says that her interest was 'concerned with the size of the system and how the presence of so many cameras turned the city into a movie set with 242 cameramen'.⁴⁶⁷ Since the beginning of the project she wanted to treat the system as a filmmaker's crew, thus the directing guidelines. In a way she wanted to stand out of the anonymity of the crowd and turn the urban space into a setting of her story, with Magid being the protagonist. By the end of the project she had 14 hours of official police footage, moving from 'big brother' distant points of view to frames of

⁴⁶⁴ "Art of Surveillance," accessed October 15, 2017. <https://www.youtube.com/watch?v=Eh0Xjo1gPQk>.

⁴⁶⁵ "Art of Surveillance".

⁴⁶⁶ "Art of Surveillance".

⁴⁶⁷ "Art of Surveillance".

intense intimacy. Magid said at a presentation of the project, that she got so close to the police to the point that she would be walking at a street and every single camera would be turning towards her.⁴⁶⁸ Magid says that she is interested in the dynamics of seduction, seeking intimate relationships within impersonal structures. "To be seduced is to challenge the other to be seduced in turn. Seduction is an engagement; it is neither a representation, nor an interpretation", writes Magid.⁴⁶⁹ According to Magid, a form of exchange is expected and this is a scary process because it needs to be established on the line between 'seducing' and 'being seduced'.⁴⁷⁰ To start this process of engagement, she thinks of institutions and cities as singular bodies, as personified entities that have a personality, their own special characteristics and shifts of moods.⁴⁷¹ She then tries to relate to them through the role of a lover, seeking intimacy in the technologies of these systems, trying to individualise what is usually a function that is meant to work at a distance.

Similarly, Slavoj Žižek talks about seduction as an action that is initiated by the one who is being watched – a manifestation of the subject seeking reconfirmation of their existence through the imaginary Other's gaze.⁴⁷² Žižek brings again into focus the 'Bentham-Orwellian' notion of a society being under constant surveillance. But this time he challenges the wish force: "[...] today, anxiety seems to arise from the prospect of NOT being exposed to the Other's gaze all the time, so

⁴⁶⁸ Jill Magid, "Art of Surveillance," (Retrieved from: <https://www.youtube.com/watch?v=Eh0Xjo1gPQk> [accessed 6 October 2017] 6 November 2015).

⁴⁶⁹ Jill Magid, "Seduction," (<http://nooneliveshere.rca.ac.uk/upload/SeductionJillMagid.pdf> [accessed 26 October 2017]: Royal College of Art 2007).

⁴⁷⁰ Jason Oddy, Adam Broomberg, Oliver Chanarin, and Jill Magid, "An Outsider's Guide to Getting inside Places Only Insiders Normally Get to Go," *Art on Paper* 13, no. 5 (2009): 63.

⁴⁷¹ Magid, "Seduction."

⁴⁷² Slavoj Žižek, "Big Bother, or, the Triumph of the Gaze over the Eye," in *Ctrl [Space]: Rhetorics of Surveillance from Bentham to Big Brother* ed. Thomas Y. Levin, Ursula Frohne, and Peter Weibel (Karlsruhe: Cambridge, Mass. ; London: Karlsruhe: ZKM Center for Art and Media; Cambridge, Mass.; London: MIT Press, 2002).

that the subject needs the camera's gaze as a kind of ontological guarantee of his/her being".⁴⁷³ If the monitor rooms are empty, still the subject wishes, in Žižek's words, to impress and seduce this imaginary presence; it is an investment on the potential return of the our gaze.⁴⁷⁴ In the case of Magid, she is not satisfied with feeding on the potential imaginary presence, but instead forces the camera to look at her. She wants the gaze to be fixed on her. She wishes to be found in the anonymous crowd.

An interesting moment from this work is the video 'Trust' (2004, DVD, edited CCTV footage and audio, 18 minutes) where she asked the police to guide her in a busy pedestrian area through an earpiece, while she had her eyes closed. She moves within the crowd and the 'Observer' guides her jumping from one camera to the other: "I seduce systems of power to make them work with me", she says.⁴⁷⁵ There can be different forms of seduction (intellectual, sexual, etc.), but they would all propose an aspect of vulnerability to get involved in this cycle of interchange.

In an interview in 2013, Magid comments on her role as 'an object of desire' within this trust experiment, saying that she has been challenged often with the same question:

'Do you think the police would have followed you if you were a man?', which she replies, 'No, because they were all men', adding that 'And if you notice in the video *Trust* —where the police is watching on surveillance cameras, to direct me with my eyes closed across a public space through an earpiece—after they are done with me the camera wavers off and starts to follow a sexy woman'.⁴⁷⁶

⁴⁷³ Žižek, "Big Bother, or, the Triumph of the Gaze over the Eye," 2002, 225.

⁴⁷⁴ Žižek, "Big Bother, or, the Triumph of the Gaze over the Eye," 2002.

⁴⁷⁵ Elisabeth Rubin, "Jill Magid: Love Letters to the Liverpool Police," Artist Profile, *Technology*, no. 10 (2007), Bidoun.

⁴⁷⁶ Jill Magid, "Atlas of Intimacy", interview by Jarret Earnest, 3rd October, 2013, <http://brooklynrail.org/2013/10/art/atlas-of-intimacyjill-magid-with-jarrett-earnest> [accessed 26 October 2017].

When asked in an interview about the meaning of self-surveillance, Magid answered that 'self surveillance is a way of seeing myself, via technology, in a way I could not otherwise. In self-surveillance I use the system of technology as my mirror'.⁴⁷⁷ Karen O'Rourke argues that Jill Magid's remarks resonate with what psychoanalyst Serge Tisseron calls 'the desire of extimacy' because they entail the wish of discovering ourselves through the gaze of another who is carefully chosen.⁴⁷⁸ Looking more closely at what Tisseron is saying, we will see that for him 'extimacy' (extimité), expanding on the meaning given by Jacques Lacan, is a process of exploring a part of our intimacy in order to get recognised by others.⁴⁷⁹ Tisseron stresses that extimacy, although it contains risk-taking, is not a form of exhibitionism, because it involves the desire of 'getting to know ourselves'. According to him, extimacy is a process by which fragments of the intimate self are being offered to the other(s) in order to get validity.⁴⁸⁰

5.4 The Ex to Intimacy

Lacan's concept of *extimacy* (extimité) was introduced in his 'Seminar VII The Ethics of Psychoanalysis' (1956-60). He coined this term by applying the prefix *ex* (from *extérieur*, 'exterior') to the French word *intimité* (intimacy). 'Extimacy' is a term used infrequently by Lacan, which, however, presents the problematic of the opposition between inside and outside. He uses the properties of the Möbius strip to explain extimacy as something which is neither interior, yet nor exterior at the same time.⁴⁸¹ Extimacy is a concept that reflects the idea of the conflict within intimate relationships. Lacan through his work, lays great emphasis on the close relationship

⁴⁷⁷ Jill Magid, "Surveillance, Performance, Self-Surveillance", interview by Geert Lovink, October 2004, Retrieved from: <http://www.evidencelocker.net/img/artistTalk.pdf>

⁴⁷⁸ O' Rourke, *Walking and Mapping: Artists as Cartographers*, 229.

⁴⁷⁹ Serge Tisseron, "Intimité Et Extimité," *Communications* 88, no. 1 (2011).

⁴⁸⁰ Tisseron, "Intimité Et Extimité," 84-85.

⁴⁸¹ Lacan, *The Seminar Book VII. The Ethics of Psychoanalysis, 1959-60*, 71.

that love has with aggressivity, where the presence of one implies the presence of the other.⁴⁸² By restating Freud's concept of 'ambivalence', Lacan regards a fundamental relationship between love and aggressivity. He situates aggressivity in the dual relationship between the ego and the counterpart, structuring the 'mirror stage' at the tension created between the specular image and the body.⁴⁸³ This tension is aggressive, as Dylan Evans explains, because the "wholeness of the image seems to threaten the body with disintegration and fragmentation".⁴⁸⁴

Jacques-Alain Miller elaborated further on extimacy during his seminar of 1985-6, in which he explains that "Extimacy is not the opposite of intimacy. Extimacy says that the intimate is Other – like a foreign body, a parasite".⁴⁸⁵ Extimacy then brings tensions like love and aggressivity from being binary to being continuous with each other. Miller says that literary works and dictionary references relate intimacy with the most interior, which often is the most hidden, only revealed to those close to us, like friends.⁴⁸⁶ However, he argues, in the analytic setting, which is a very true representative of an intimate place, as it requires absolute trust and privacy, the register of intimacy is not placed to a friend, but to someone who is extimate to this intimacy. As Tisseron notes, traditionally intimacy has been defined through two dimensions: the first dimension comes through an opposition, where intimacy is what public is not and the second dimension comes through ignorance or non-

⁴⁸² Jacques Lacan, *The Seminar Book XI. The Four Fundamental Concepts of Psychoanalysis*, trans. Alan Sheridan (London: Hogarth Press and Institute of Psychoanalysis, 1977), 200-53.

⁴⁸³ Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 1996), 114-16.

⁴⁸⁴ Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, 6.

⁴⁸⁵ Jacques-Alain Miller, "Extimité," *Prose Studies* 11, no. 3 (1988): 123.

⁴⁸⁶ Miller, "Extimité," 122.

recognition, where what is inside me is what it is being ignored or has not been revealed.⁴⁸⁷ Extimacy suggests a continuum to these binary dimensions.

In the previous chapter the idea of mobile intimacy was discussed; a concept that describes among other, that distant intimacy is sustained with the use of digital technologies. Extimacy, although an older concept, has been used towards the conceptualisation of the significances of online presence and online relations, which can also involve anonymous relations. While online, one can explore multiple identities (pseudonyms, personas) and curate their online profile presence. A.C., from the 'Walking with You' project asked me during our walk:

I wonder like, has anyone talked about apps or things like that as well?

Like 'intimacy', does anyone ever talked about things like tinder or like friendship app that are designed completely to create intimacy especially in urban environments and with strangers? Or like there are friend-apps as well, find a friend. It is not just about sex, but romance or looking for love. Is about finding intimacy and that's what they represent.

According to the theory of social facilitation, the presence, real or imagined, of an audience (from the presence of just another person to larger groups), influences the self-presentation process in regards to a compliance with what is expected.⁴⁸⁸ But, because of the Internet, Tisseron argues, the risk associated with self-presentation can be ignored, opening the door to all excesses and new notions of intimacy.⁴⁸⁹ The term 'ambient intimacy', introduced in 2007 by Leisa Reichelt, "is about being able to keep in touch with people with a level of regularity and intimacy that you wouldn't usually have access to, because time and space conspire to make

⁴⁸⁷ Tisseron, "Intimité Et Extimité," 84.

⁴⁸⁸ Bernard Guerin, *Social Facilitation*, (Cambridge: Cambridge University Press, 1993).

⁴⁸⁹ Tisseron, "Intimité Et Extimité."

it impossible".⁴⁹⁰ She refers to all social media platforms like Twitter, Facebook, Instagram Flickr, etc., that make it possible to share details with others, the knowledge of which creates a certain intimacy. Reichelt says that the meaning of such details may not be very significant: from pictures of a new haircut, a bedroom redecoration, what a friend is having for lunch, to the sharing of everyday thoughts, your mood of the day, who you are meeting for drinks later.⁴⁹¹ Some people would argue that this is an unnecessary noise that does not add anything to their lives. However, she finds value in this 'noise', because it enables us to feel closer to people that we care for, but for whatever reason we cannot participate in their lives as actively as we would wish. In this way we enhance relationships that we already know that we want to maintain closely. On the other hand, we get the chance to get to know someone better who otherwise would have remained an acquaintance. According to Reichert, what is important in this situation is the simple act of 'being in touch', that generates or sustains a feeling of closeness.⁴⁹²

In 2008, science and technology writer Clive Thompson, looked into users' first experiences of the social media, which were starting to make a presence in people's lives and he used 'ambient intimacy' as a term related to what social theorists call 'ambient awareness'.⁴⁹³ In his study, ambient intimacy created through online awareness described primarily the phenomenon of feeling closer to strangers. For example, loose acquaintances that we have met within a certain framework (e.g. a conference), or people that we have never physically met and do not have a knowledge of our existence —celebrities or even fictional characters from TV series,

⁴⁹⁰ Leisa Reichelt to Disambiguity, 1st March, 2007, <http://www.disambiguity.com/ambient-intimacy/>, 26 October 2017.

⁴⁹¹ Leisa Reichelt to Disambiguity, 1st March, 2007, <http://www.disambiguity.com/ambient-intimacy/>, 26 October 2017

⁴⁹² Reichelt, Disambiguity.

⁴⁹³ Thomson Clive, "Brave New World of Digital Intimacy," *The New York Times Magazine*, September 5th 2008.

films, books, etc. – that ‘create’ an online profile and act as real people engaging in conversations, sharing opinions and preferences.⁴⁹⁴ Consequently, a user is feeling intimately connected to this person although there is no real interaction and response, but a one-sided relationship developed through frequent exposure to another’s life details.

Psychologist Sherry Turkle argues that online social interactions create the illusion of companionship, but in reality, they drive us away from experiencing relationships of intimacy and authenticity.⁴⁹⁵ Especially the younger generation, Turkle notices, immersed in the new technologies, develops a not ‘entirely’ present self, while living in between the real and the virtual world. One of the most negative influences of this state, she notices, is the fact that technology, by being the ‘architect of our intimacies’, promises simplicity and control, which compromises one’s ability to manage with the complexity of ‘real life’ relationships. Turkle’s concerns call for consideration and reflection of the fact that technology puts us in a vulnerable position where intimacy is only performed-based.

This electronic propinquity shapes new modes of presence in ‘public in private’ and ‘private in public’, which create what Hjorth, King, and Kataoka call ‘intimate publics’ that exist not only in the virtual space, but shape our experiences of the physical space and the ways we engage with each environment through mobile devices.⁴⁹⁶ Digital technologies are also present in walking practices used to

⁴⁹⁴ Clive, "Brave New World of Digital Intimacy."

⁴⁹⁵ Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other* (New York Basic Books, 2011).

⁴⁹⁶ Larissa Hojorth, Natalie King, and Mami Kataoka, "Intimate Publics: The Place of Art and Media Cultures in the Asia-Pacific Region," in *Art in Teh Asia-Pacific: Intimate Publics*, ed. Larissa Hojorth, Natalie King, and Mami Kataoka (New York

London: Routledge, 2014), 10. For a discussion of the ways the ubiquitous presence of digital technologies transform space and embodiment see also: Richard Coyne, *Network Nature the Place of Nature in the Digital Age* (London: Bloomsbury Academic, 2018).; Coyne, *The Tuning of Place : Sociable Spaces and Pervasive Digital Media*.

augment, collect and transform the practice of engagement with the environment. They are particularly present in the practice of soundwalks⁴⁹⁷, but also used in other walking practices, as we saw in the example of the ‘virtual dates’ by Matthews and Volanaki mentioned in chapter 4, to connect and share walking experiences.

5.5 Agonistics of the psyche: Lacan’s mirror stage

Extimacy is an idea that reflects the conflict between interior and exterior, which in the end presents itself as something which is not interior, yet nor exterior at the same time. This conflict is fundamentally present in Lacan’s central concept of the mirror stage.

Lacan’s concept of the mirror stage (*stade du miroir*) represents the structure of subjectivity and is considered one of his principal contributions to psychoanalytic theory.⁴⁹⁸ Lacan talks about the ‘*stade du miroir*’, where ‘*stade*’ in French means not

⁴⁹⁷ Marcel Cobussen, Vincent Meelberg, and Barry Truax, *The Routledge Companion to Sounding Art*, Companion to Sounding Art (New York; Abingdon, Oxon: Routledge, 2017).

⁴⁹⁸ In order to discuss most of the concepts of Lacanian theory it is important to first introduce his tripartite scheme of orders, as most of his concepts are defined in relation to them. Lacan talks about three orders, inextricably linked with each other, according to which all psychoanalytic phenomena may be described. This tripartite scheme plays a structural role in Lacanian thought. Lacan compared this system to the Borromean knot to highlight their mutual dependence. He stresses the fact of these three being intertwined in such a way that the system cannot function if one of them is removed. The three orders are the Real, the Imaginary and the Symbolic: 1) The Real is the realm of the unrepresentable. It is the indefinable, the one that slips the system of words and meaning(s). It is raw and does not belong to any symbolic system. 2) The Imaginary is the order where the senses intervene look for resemblances, differences, analogies and make comparisons. The Imaginary ties. According to Evans, we have here the imaginary aspect of language, the ‘wall of language’ which ‘inverts and distorts the discourse of the Other’ (see schema L).⁴⁹⁸ 3) It is in its basis that the ego formation happens at the mirror stage and continues to be constituted through identification. ‘The imaginary is decipherable only if it is rendered into symbols’ says Lacan in 1956, showing that there is structure within the Imaginary. The imaginary has connotations of illusion, fascination and seduction. 4) The Symbolic is an organised system of differences

only the stage of a development process, but also the arena — a place of conflict. It is through this conflictual nature that the subject will gain its own place to the world. Initially, during the period 1936-49, Lacan situates the mirror stage at a specific time in the development of the child. However, by the early 1950s, he no longer considers it as fixed moment in time and values it as a wider concept that can be used to represent the permanent structure of subjectivity. As Lacan says: "The mirror stage is far from a mere phenomenon which occurs in the development of the child. It illustrates the conflictual nature of the dual relationship".⁴⁹⁹ The mirror stage is philosophically affiliated with the work of psychologist Henri Wallon on mirroring⁵⁰⁰, the work of Roger Caillois on mimicry⁵⁰¹ and the work of philosopher Alexandre Kojève's work on recognition and desire, interpreting the Hegelian master-slave dialectic⁵⁰².

The mirror stage is a drama that marks the succession from a fragmented body-image to wholeness. It describes the ego formation through the identification with the specular image, as this has been first experienced as another (the other) and then perceived as the image of the subject. This is the dialectic of identification of our self with the other and of the other with our self, which is always mediated through an imaginary axis —the image. 'Me' [moi] emerges for the subject thanks to the identification with the specular image, in relation to his/her image to the mirror,

and contradictions. A term or a phenomenon receives its meaning just because it opposes other terms or other phenomena. An infant is born within the already established socio-political and linguistic order, but is not part of it yet. The access to the Symbolic will instruct the infant according to its specific structures.

⁴⁹⁹ Jacques Lacan, *Le Seminaire Livre IV: La Relation D'objet*, ed. Jacques-Alain Miller (Paris: Seuil, 1994), 17.

⁵⁰⁰ Sean Homer, *Jacques Lacan* (London; New York: Routledge, 2005), 19.

⁵⁰¹ Roger Caillois, "Mimicry and Legendary Psychasthenia," *October* 31 (1984).

⁵⁰² Martin Jay, *Downcast the Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkley; Los Angeles; London: University of California Press, 1993), 345.

or in relation to the image of the other —the one alike. It is important that Lacan's argument about the image is established on the basis of the Other's presence, forming this dialectic of desire. The infant desires to be everything for the mother, which means that in order to achieve that, s/he needs to be the object of her desire: the symbolic phallus. The moment that the father —the symbolic father— intervenes as the prohibitor (the one who according to Lacan defines language and imposes its governance) and appears as the Other opposing the mother-child relationship, then we see the fundamental structural aspect of desire: lack.⁵⁰³

The 'object (little) a', [in French 'objet (petit) a', which stands for the first letter of 'autre' that means 'other'], is introduced by Lacan as the object of desire which has an imaginary status. Lacan defines the 'object little a' as the object of desire that we seek in the other. This means that the 'object petit a' works as a marker that always pushes the subject to look for substitutes which will try to fulfill the constitutive lack through potential illusions, being a constant reminder that this lack cannot be fulfilled.

In 1964, Lacan exploring further this concept, comes to define 'the object little a' as a leftover, a remainder.⁵⁰⁴ As Evans explains, inspired by the Marxist's concept of surplus value, Lacan sees the 'object (little) a' as "the excess of jouissance which has no use value", but persists for the mere sake of enjoyment".⁵⁰⁵ We see here a similar approach to Bataille's theory of excess in relation to intimacy, which was mentioned at the beginning of the chapter.

⁵⁰³ It is important here to note that Lacan talks mainly about the unconscious desire and how this may be revealed in speech, because psychoanalysis main concern is the unconscious desire.

⁵⁰⁴ Lacan, *The Seminar Book XI. The Four Fundamental Concepts of Psychoanalysis*.

⁵⁰⁵ Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, 125.

5.6. Intimacy: Subject and Environment

In the walking practices explored, we saw intimacy in the practice of 'walking with' in acts of transgression and structures of power. In previous chapters, we saw 'walking with' finding intimacy in relation to care and comfort. What they all have in common is the element of risk as an element of allowance and limit. Intimacy and risk, I would argue, are two sides of the same coin. We also saw the importance of the environment where intimacy takes place; people disclose needs, desires and feelings about a place when in the place or when the environmental provision stirs them. As such, research frameworks on intimacy need to consider and acknowledge these aspects. Winnicott's theory of the transitional space was an important concept of recognising and supporting the creativity of the other as well as placing play in this intermediate area where inner reality and external (or shared life) contribute to the experience. Intimacy as such is placed in environments of trust and mutual exchange. Lacan's theory of extimacy challenges the opposition between inside and outside by suggesting a continuum that brings something that is strange in the heart of our existence; this can be frustrating and confrontational.

Winnicott and Lacan were aware of each other's writings and ideas during their lifetimes, with Lacan showing an evident curiosity and appreciation about Winnicott's work. During his seminars in France he referred in a number of occasions to Winnicott's theory. Also, in 1975 in a lecture he gave at the French Institute in London, as Alain Vanier notes, Lacan made the claim that what he called the *petit objet a* is the same with what Winnicott called the transitional object.⁵⁰⁶ As Jeanne Wolff Bernstein writes: Lacan was a surprisingly attentive reader of Winnicott and was clearly intrigued by his work. He called him "the excellent

⁵⁰⁶ Alain Vanier, "The Object between Mother and Child: From Winnicott to Lacan," in *Between Winnicott and Lacan: A Clinical Engagement*, ed. Lewis Kirshner (New York London: Routledge, 2011).

author... the author to whom we owe one of the most crucial discoveries".⁵⁰⁷ He was also the one to commission the first French translation of Winnicott's seminal paper on transitional phenomena. Also, James Gorney's investigation of Winnicott's unpublished correspondence, reveals a long-standing intellectual and personal relationship between the two psychoanalysts, putting their theories in conversation and subsequently influencing each other's ideas.⁵⁰⁸

Winnicott did not show equal attention to his references to Lacan's ideas. However, in 'Playing and Reality', he starts the chapter on the mother's mirror role by referring to his influence from Jacques Lacan's paper 'Le Stade du Miroir' (The Mirror Stage). While both Lacan and Winnicott write about the mirror relationship, they approach each structure from two different aspects: Winnicott privileges the mother's containing function and Lacan stresses the constitutive alienation that marks the completion of the mirror stage.

As Wolff Bernstein notes, Lacan became interested in Winnicott's description of the transitional realm between the mother and the infant, because of the special co-existence or 'demiexistence' of a space of reality and non-reality, which Lacan defines as the 'imaginary realm'.⁵⁰⁹ However, Winnicott builds his theory around the central role of the mother, where everything is evolving around the mother-infant dyad, moving away from the typical triadic oedipal structure. Lacan is very clear that any dyadic relationship is mediated through a third and for this reason the symbolic father plays a major role in his mirror stage.

⁵⁰⁷ Jeanne Wolff Bernstein, "The Space of Transition between Winnicott and Lacan," in *The Object between Mother and Child: From Winnicott to Lacan*, ed. Lewis Kirshner (New York London: Routledge, 2011), 129.

⁵⁰⁸ Andre Gorney, "Winnicott and Lacan: A Clinical Dialogue," *ibid.*

⁵⁰⁹ Jeanne Wolff Bernstein, "The Space of Transition between Winnicott and Lacan," *ibid.*, 122.

As Luepnitz puts it, Winnicott develops a 'psychoanalysis of presence', while for Lacan psychoanalysis is organised around the knowledge of the limits.⁵¹⁰ I find Luepnitz observations about the difference in question very helpful. She talks specifically about the condition of the analytic setting and how this is approached from practitioners who come from the two schools of training. Drawing from her teaching experience, Luepnitz explains that when she is working with a student trained only in the Middle Group she needs to ask, "Who is speaking? Who is the subject of the suffering?" But, when she is working with a Lacanian-trained student, then she often questions "Who are you to this patient? What's it like in the room?"⁵¹¹

I find both questions of equal value for architecture and other practices that are drawn in debates of space; questions that bring environment and subject in the same framework of discussions. And it is in their meeting that intimacy brings together an understanding of people and environments as inextricably connected. By recognising intimacy as a form of interaction that holds processes that externalise meanings, while also existing within unexpected environments (and not only 'designed for'), which may be confrontational, then we can invite reciprocity as a condition also situated within intimacy. Jessica Benjamin nicely describes this condition:

Exclusion, understood in this way, means that the subject repudiates or silences the outside others who then are assimilated to the internal dangerous abject; inclusion conversely, allows the other to become outside, to be an external being with whom identification is possible, without that identification bringing about total assimilation of self or other. Inclusion thus calls for difference, not synthesis.⁵¹²

⁵¹⁰ Luepnitz, "Thinking in the Space between Winnicott and Lacan," 2011.

⁵¹¹ Luepnitz, "Thinking in the Space between Winnicott and Lacan," 2011, 20.

⁵¹² Jessica Benjamin, "The Shadow of the Other (Subject): Intersubjectivity and Feminist Theory," *Constellations* 1, no. 2 (1994): 250.

5.7 Conclusions

In the thesis I have been exploring aspects of intimacy through spatial explorations in non-traditional intimate interactions (e.g. relations between close friends or family members), aiming to expand our thinking about the spaces of intimacy. In this chapter, I addressed intimacy's relation with conflict and agonistic relations. Through the idea of 'constructive conflict' I discussed intimacy and conflict as two ideas that are not exclusive, but structured on the recognition of the Other. The idea of extimacy as developed by Lacan has been an important reference.

Finally, the ideas of Winnicott and Lacan, although seemingly incompatible, intersect into their common interest of how inner and outer worlds interweave 'transitionally' for creative growth. Together they bring into the fore different questions, creating thus an in-between space, which can contribute in the discourse on intimacy and spaces of intimacy. This in-between space is suggested here not as a tool for interpretation, but as framework of thinking about, which can enrich our understanding of how subjects, objects and physical locations can relate in architectural research and practice.

Chapter 6: Performing Openness: A study ‘on’ and ‘with’ intimacy

In the introductory chapter of this thesis, I examined approaches in architecture that work across the boundary of theory and practice as well as between architecture and other disciplines. These practices suggest new modes of enquiry by looking at subjects and spaces as performed and constructed, rather than simply represented. As such, these works operate performatively to allow for openness in their processes of examination. Acknowledging the importance of maintaining openness in the process, I also aspired in this thesis to find tactics that allow for the research subject of intimacy to be revealed, I would argue, ‘in its own terms’; within the everyday and the ‘between’, through experiences, aiming for a densely textured field of reference. Performative practices were an important reference as they privilege process and they question distance.

I chose walking as a performative practice that allows for intricate relations to get revealed through the simple practice of walking. In particular, I endeavoured to engage in a practice of ‘walking with’, where ‘with’ puts emphasis on the relational aspects of the experience, interested in how this ‘with’ is negotiated between subjects, between subject and environment, between our inner thoughts and imaginations and the outside world. ‘Walking with’ was structured in the ideas of a transitional space that can ‘hold an experience’, which we find in Winnicott’s theory of play; as such ‘walking with’ was thought of as a creative encounter while exploring intimacy on the move.

In this chapter, I will discuss the ‘crafting’ of the tactics used to maintain openness in the research activities and the ways in which emerging ideas about intimacy through the research have been reflecting back and shaping the process. Scorings and narrative structures are used to frame the actions in such a way that would allow for a meaningful participation of the people involved, leaving enough space for the participant to discover their role within the action and for new themes and conditions to emerge during the walks. A game of words, which I devised, becomes a thread for three projects of this thesis. Finally, I present a last workshop that took place in Brussels with a group of students who used walking as a research method and creative practice.

6.1 Walking scores and the element of chance

In chapter 3, walking was introduced as an ethnographic method, an artistic practice, and a therapeutic activity. Hybrid forms of walking engagements emerge to consider new ways of practicing and communicating research by including and accessing different types of groups. Art walks, in particular, provide us with inspiration in terms of the tactics and the compositional devices that they use.

Karen O’Rourke refers to two common methods that artists have used to structure their walks: i) ‘a map, with no directions’ – a predetermined itinerary that shapes the walk but does not tell us how to walk it, and ii) ‘directions, but no map’ – a set of instructions, scores or notations that frame a walk leaving chance encounters and guidelines to direct our path.⁵¹³ Both methods leave room for interpretation, where, in some cases planning and decisions are made beforehand, or actively being developed during the execution and management of the walking event.

⁵¹³ O’Rourke, *Walking and Mapping: Artists as Cartographers*, 47-98.

The chance element is important for the walking scores, which were devised in a rather open-ended manner. Fluxus created event scores, not just for walking events. The scores involved playful instructions, from elaborate to simple, which were meant to be performed by anyone, and preferably anyone except from the creator.⁵¹⁴ The practice of *dérive* developed by the Situationist International involved chance in the form of unpredictable wandering, which called for an active engagement as it was purposeful in terms of seeking the understanding of the urban condition. In the practice of *dérive* chance was present in the impulse of the group or the individual, based on hidden unconscious forces, as well as in the city forces, which led the group to discoveries of unexpected spaces and ambiances.⁵¹⁵ We find the idea of chance-related operations in the Dada tradition that wished to detach from conventions, leading them to engagement with non-linear, non-rational and aleatory literary techniques.⁵¹⁶ The Surrealist, invested more on the dream-like and the potential of the imagination with chance techniques that work closer to the psyche like 'the technique of 'automatism''.⁵¹⁷

Chance became a central concept for avant-garde musician John Cage, who employed chance operations while exploring the spatial and temporal qualities offered by openness in music composition. His influence was instrumental for a new generation of avant-garde artists as we see in the example of the Judson Dance

⁵¹⁴ Thomas Kellein, *Fluxus*, ed. Jon Hendricks (London New York, N.Y.: Thames and Hudson, 1995).; RoseLee Goldberg, *Performance Art: From Futurism to the Present*, ed. RoseLee Goldberg, Third edition.. ed., From Futurism to the Present (London; New York: Thames & Hudson, 2011).

⁵¹⁵ Guy Debord, "Report on the Construction of Situations," in *Situationist International Anthology*, ed. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 1995).

⁵¹⁶ Hans Richter, *Dada: Art and Anti-Art* (London: Thames and Hudson, 1965).

⁵¹⁷ J. H. Matthews, *The Imagery of Surrealism* (Syracuse, N.Y.: Syracuse University Press, 1977).

Theatre, a collective of artists who performed together in New York between 1962-1964, and engaged in task-based, time-based and interactive operations.

The Judson Dance Theatre evolved out of Judith Dunn and Robert Dunn's workshops on non-traditional dance composition. The group included artists whose practice formed and defined what later became known as 'post-modern dance'. Judith Dunn was a dancer, who danced for Merce Cunningham from 1959-1963, while her husband Robert Dunn had music and not dance background, but he used to work as a pianist for Martha Graham and Merce Cunningham for rehearsals, classes and performances and had knowledge of contemporary dance.⁵¹⁸ Robert Dunn was a student of John Cage in 'Composition of Experimental Music', and he was asked by him to attend this course. Dunn modelled his class after Cage's class, with the addition of choreography assignments. The workshops introduced chance, indeterminacy and task-based methods to produce movement composition material.

Dance historian Sally Banes explains that Robert Dunn used chance and indeterminate structures, not as musical forms, but as time-structures, allowing the students to experiment with different methods, materials and structures. For example, his propositions would give a time-based constraint – e.g. 'make a five-minute walk in half an hour', or, less common, propositions about a subject matter – e.g. 'make a dance about nothing special'.⁵¹⁹ Trisha Brown recalls the complexity of such simple assignments. Referring to her response to an instruction about making a three minutes dance, Brown says:

This assignment was totally non-specific except for duration, and the ambiguity provoked days of sorting through possibilities trying to figure out what time meant, was 60 seconds the only difference between

⁵¹⁸ Ramsay Burt, *Judson Dance Theater* (Oxon; New York: Routledge, 2006), 45.

⁵¹⁹ Sally Banes, *Democracy's Body: Judson Dance Theater, 1962-1964* (Durham: Duke University Press, 1993), 4.

three minutes and four minutes, how do you stop something, why, what relation does time have to movement and on and on.⁵²⁰

Artist Allan Kaprow, whose practice of Happenings was discussed in chapter 2, also looks into chance methods as a way of generating relationships. However, as Professor of Modern and Contemporary Art Branden Joseph argues, Kaprow, a former student of Cage, wanting to differentiate his approach from the strictness of the Cagean paradigm, suggested 'change' as an approach that favours spontaneity based on 'the following of intuition and wisdom'. Kaprow, aimed to embrace a more subjective direction that holds the promise of reflecting a transformative character within the nature of the artwork, as any suggested system of operations is dependent upon human experience.⁵²¹ Kaprow considered the creative evolution of actions as a collage of events that take place in particular spans of time as well as in certain spaces.

As mentioned above, initiation of actions, timeframes, attentive participation, multiplicity and indeterminacy were important concepts for the creation of scores, especially in the artistic practices developed during the 1960s and 1970s. Lawrence Halprin characterises the active role of a 'score' as a mechanism that invites our involvement in the making; it is by involving ourselves in 'doing' that structure arrives; and most importantly, "scores are process-oriented, not thing oriented".⁵²² The notion of openness which emerges as an important component of these processes has similarly structured the idea of the walking score, which either addresses an individual participant or a group of participants. In some other cases,

⁵²⁰ Banes, *Democracy's Body: Judson Dance Theater, 1962-1964*, 21.

⁵²¹ Kaprow, *Assemblage, Environments & Happenings*, 175.; Branden Wayne Joseph, *Experimentations: John Cage in Music, Art, and Architecture* (New York: Bloomsbury Academic, 2016), 11, 134.

⁵²² Lawrence Halprin, *The Rsvp Cycles: Creative Processes in the Human Environment* (New York: G. Braziller, 1970), 48.

scores are meant to be interpreted by the creator as in the case of Acconci and Calle that we saw in the previous chapter.⁵²³

Chance is also an element of games and play, with Roger Caillois talking about 'alea' as a distinct category of games.⁵²⁴ Yeoryia Manolopoulou sees in the synthesising function of games that entail chance, the unfolding of complex relations, movements, and patterns, which can correspond to imaginative and reflective processes of design.⁵²⁵ Manolopoulou stresses that chance is part of everyday life and wonders about its lack of consideration in architecture: "If chance is always present in our experience of the city and of architectural artefacts, it then comes as a surprise that architects have not sufficiently considered it during the design process".⁵²⁶

I see the value of such practices in architecture not only in the design thinking, but also in a more general view, in processes of engagement where the idea of openness is important. In chapter 3, I talked about the importance of sustaining a speculative character in the research event and that walking practices can offer such possibilities. All the meetings with the participants involved what I have been calling 'walking encounters' framed in specific ways. So far, I have discussed the imaginative indoor walks of the workshops with the students in chapter 2, the role of the playful exercises in the first outdoor walking event 'The Playful Pedestrian' in chapter 3, and the framing role of the invitation in 'Walking with You' in chapter 4. In all three activities the role of the 'guide' is used in the core of each exploration: 1) an alternative version of the guide, who acts as a facilitator or

⁵²³ David Evans, *The Art of Walking: A Field Guide* (London: Black Dog Publishing, 2012).; O' Rourke, *Walking and Mapping: Artists as Cartographers*.

⁵²⁴ Caillois, *Man, Play, and Games*.

⁵²⁵ Yeoryia Manolopoulou, "The Active Voice of Architecture: An Introduction to the Idea of Chance," *Field* 1, no. 1 (2017).

⁵²⁶ Manolopoulou, "The Active Voice of Architecture: An Introduction to the Idea of Chance," 68.

a 'channel', a listening presence who draws our attention into 'how' we look at things, 2) a playful guide (in the form of exercises) that asks us to explore and take the risk of practicing something different, taking the risk of being strange 3) a guide who gives us access to a place through personal meanings.

I devised a game for the 'Walking with You' project which was not discussed in chapter 4, but was important for structuring the discussions during the walks. The game was perceived in relation to the idea of scoring, although in the 'Walking with You' acted more as a scoring of conversations and in later projects it became an action on its own. Chronologically, 'Walking with You' came after my experience in Lundahl and Seidl's training week and the organisation of 'The Playful Pedestrian'; consequently, it builds on ideas and experience gained there.

The most important idea when devising the game was based on the principle of engaging with a process that is structured yet allows for the participants to be meaningfully involved; inviting spontaneity and unexpected directions to find their way in the process. At the same time the facilitation of the process should take place without imposing expectations. All the practices mentioned above were important points of departure for this exploration, which found its own character as the research evolved. The development of the game and its structuring the research event, will be discussed here, as it begun in the 'Walking with You' project and evolved further in the Workshop Symposium as well as its role in one last workshop in Brussels, which I have not yet mentioned but will be examined here.

6.2 A game of words

Although 'The Playful Pedestrian' was developed around playful exercises, its structure was specifically organised around a general timeframe in mind and the series of tasks were devised to be performed in particular places. Among the

interesting elements of the event were the ways that as a group we were interpreting the exercises: for example, there are many ways that a 'backwards walk' can be done, yet the ways that we found in order to engage with it were constructive for the discussions. For the 'Walking with You' project, I did not set a time limit and I could not anticipate the choice of the places that the participants would take me. I had given to the participant the role of the guide and I needed a 'device' to allow each participant to lead the conversation as well. This came in the form of a game.

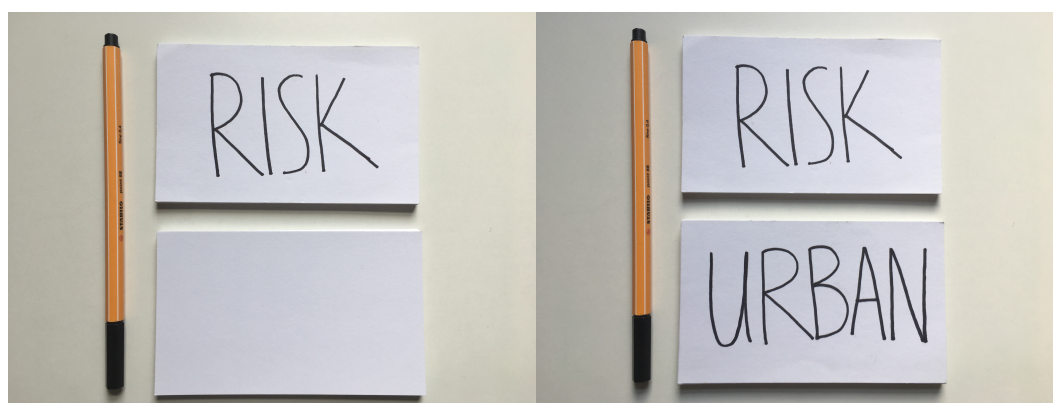


Figure 13: A game of words © Stella Mygdali

The game was very simple. It consisted of [x] cards. The cards were a little bigger than palm size, easy to handle. One of the cards was left intentionally blank and the rest had one word written on each of them. At the beginning of the game all the cards are turned over. The participant opens two cards at a time and share their first reactions and thoughts. Then the cards are put back with the rest and two new cards open. If the blank card was being drawn, I asked the participant to fill it with any word they found suitable and then reflect on that pair. The game would continue as long as there was enthusiasm and interest. The 'Walking with You' project started with nine cards, but in later projects the number of the cards changed.

In order to play the game, we would either find somewhere to sit when arriving to the participant's 'at home' place or we would play it while walking in the proximate area. Most participants preferred to sit, for the beginning at least. We would usually find a bench and then place the cards on it, or on a good day we would sit on the grass in the park and just lay the cards there. Since the idea behind the game was to play while being at their 'at home' place, the arrangement would depend on the opportunities given by the space. If we continued walking we would keep all the cards together, choosing two each time from the pack and then after every draw we would put them back and shuffle them again. The actual arrangement of the cards did not really matter. What mattered was that new combinations appear, keeping the element of anticipation. Even in the cases where all cards were laid down as a grid, each participant would have their own way of opening the pairs. Some would be more methodical to make sure that they open all cards, others would not pay much attention and turn over the same card repeatedly. In later projects, we played the cards game indoors, using a table or the floor, and then continued outdoors as other phases were added.

The game reforms the 'interviewing structure' by suspending the role of a leader. During that time the elements that trigger the discussion emerge from the game, but the player determines the direction that the discussion will take. During this time the mind of the facilitator is not preoccupied with following a predetermined path of questions. Instead, the discussion evolves as a chain of reactions and responses on each current narration, chance-determined and framed by the player's spontaneity to a question that may have been starting to form in their minds. But most importantly, this is an action of free talking that ends into some focused points. My curiosity lies on the matters discussed, without having the need to manage the

next phase of the discussion. I am wandering within their thoughts, asking to know more.

Asking a person to think out loud is a form of thinking. Psychoanalyst Christopher Bollas defines free association as an act of thinking that occurs when we think without concentrating on anything in particular, which generates a chain of thoughts that may seem totally disconnected from each other, yet there are connected by a hidden unconscious logic.⁵²⁷ When Freud came to specify techniques that frame the psychoanalytical session, he particularly emphasised the communicative value of 'intrusive ideas' and 'side-issues' that emerge during a session interrupting a coherent narrative.⁵²⁸ This free moving sequence of ideas is typical of our everyday thinking. However, it is not common for these ideas to be communicated in an ordinary conversation. Bollas explains that the analytic encounter brought this monologic nature of the inner speech to the dialogic relationship of two persons.⁵²⁹ This relationship privileges spontaneity and talking without following an agenda. Most importantly, Bollas notes, in the context of the analytic setting, it calls for both analyst and analysand to be in a particular frame of mind to foster a meaningful encounter.⁵³⁰ It asks from the analysand to communicate with honesty their train of thought and from the analyst to engage in attentive listening. The game facilitated the action of thinking out loud, bringing into light matters important to the participant while at the same time allowing me to be an attentive listener.

⁵²⁷ Christopher Bollas, *Free Association* (Duxford, Cambridge: Icon Books; Totem Books, 2002).

⁵²⁸ Freud, "On Beginning the Treatment (Further Recommendations on the Technique of Psycho-Analysis I)," 1958, 134-35.

⁵²⁹ Bollas, *Free Association*, 7.

⁵³⁰ Bollas, *Free Association*, 66-68.

The words used in the cards were words that had been consistently coming up during the discussions of 'The Playful Pedestrian' event. Words that work more like themes and do not have a single definition but can be interpreted in various ways or they are characterised by various aspects. Therefore, participants would be often put in a position of defining them before addressing the combination. Most of the words we would see dominate academic discussions but they can also touch upon issues that may be marginal to common academic approaches and contexts.

intimacy · risk · urban · everyday · experience · paradox · body · space · {wild card}

For example, one of the cards had the word 'body', which is excessively discussed in academia in a sophisticated manner. Within the context of 'The Playful Pedestrian', 'body' came up many times during the reflections after performing the exercises. This was in reference to our walking bodies feeling differently when walking unusually, feeling the tension of the muscles, and feeling light or tired. Body was discussed in reference to different sensory experiences, being in proximity with bodies of strangers or becoming aware of oneself within an action resembling a public performance. However, the context of 'Walking with You' was quite loose; we were talking about urban experiences and 'at home' situations. In consequence, participants were contextualising and defining these as they wished. As a result, more unexpected links were made between ideas.

In one case, A.G. flipped two cards that revealed 'risk' and the blank card (the wild card). She found interesting how this blank card, the 'void' as she said, represented a risk. She wrote 'familiarity', because she felt that this word would give her back a sense of being in control; she was referring both to the game but also to her experiences of the city. A.G. said that the sense of knowing where you are

makes you feel that you are in control, avoiding the 'void'. In the case of K.C. the wild card gave him an opportunity to address an issue that was important to him during this walking experience. During our walk K.C. took me to his 'at home' place,, where he told me that this was the first time he was visiting this place with someone else while acknowledging his special connection to the place. When the blank card appeared, he wrote 'agreement' and asked me not to tell anyone about his place, I could write about it, but only if he was kept anonymous. I promised to keep the anonymity. In other cases, the blank card gave the chance to the participant to add to the cards the word they felt was missing from the game. This word had a direct relation to the way they were personally experiencing the city. For example, P.T. who cycles a lot, added 'road' and started talking about the particularities of being a cyclist in Britain and then in other countries. Or, in the case of V.L. this new word was 'weather', as after four years of living in Edinburgh she would still feel new to this type of weather conditions.

The order in which the words appeared next to each other determined also the flow of ideas. Often participants would hold the cards and think in which order they wanted to read their combination. A.T. turned over 'intimacy' and 'everyday' and while looking at them was thinking:

See when I put 'intimacy' and 'everyday' it has more to do with sex, but when you do 'everyday' 'intimacy' is more like when you are talking to people, like having a conversation with people.

And later she had the same dilemma with 'experience' and 'risk':

Experience risk or risk experience? Should we risk our safety for an experience or should we be complacent and risk losing an experience?

Their decision would lead the conversation or often would provide us with multiple directions, which sometimes were contradictory and other times they would complement each other. Participants would often touch upon subjects one may not necessarily consider under these thematic 'categories', yet the way that they came into the discussion would make them fit naturally.

In the example of A.T., mentioned above, intimacy is defined through communication, which brought again to the discussion a comment she had made at the beginning of the walk about the need for outdoor communal spaces and the fact that she really enjoys talking to strangers. Talking therefore about 'everyday intimacy' she shared an idea that she had:

If we had like little booths you could just spent five minutes of your day where you go in and you talk to a complete stranger, that would be like an interesting intimate experience. Because you don't need to worry about them, you would go tell them and you would both be completely anonymous and you would say what's troubling you today and they would listen and you would listen to each other and you would feel better because you've got that off your chest. So that is what I think about intimacy: communication.

This will lead later to A.T. talking about homelessness in Edinburgh, while sharing that she often gives time during her everyday walks to talk with homeless people:

Normally what people want is someone to notice them. So that is intimate experience as well.

Ideas like this that came into the discussion naturally, would create interesting links about notions of intimacy that we see in structured practices and everyday life. In this case, intimacy is discussed in relation to a need for communication and

environments of 'sharing'. In chapter 2, one of the types of performances of intimacy came in the form of 'confessional' practices, which created an environment of trust for two strangers to share personal details. Although we see confessional practices also in religious practices, A.T. brings the need for communication in the urban setting. I discussed confessional practices under Heddon's comment which highlighted a desire to explore the question of 'how to live together better'. I notice the same eagerness in A.T.'s idea of 'confessional booths', which corresponds through the same lens in her everyday encounters with people who are probably in the same need of communication and understanding.

All participants said at the end of the interview how the game helped them become more reflective and how the unexpected combinations made them aware of the complexity that may lie in moments that are mundane or reminded them of particular stories that embodied the themes occurring from the pairs of words. It also gave them the opportunity to talk about different aspects of the same issue that may not have been brought to the discussion otherwise. Risk, for example, was revealed in many degrees; major risks, everyday risks, silly risks, risks that are taken to cause excitement.

Only once, a participant asked my thoughts on a combination of cards. In the way that I introduced the game the single player was implied. It could have been a very fast game if the participants every time they opened a pair of cards just gave a simple statement about what they were thinking and then moved on to the next one. This happened a few times and often I would ask questions to learn more about the stories or the thoughts they were sharing. But most of the time, the participants wanted to figure out the meaning of each combination through their personal experiences, so we would engage in a conversation on each new 'topic' that was

emerging. The game showed a great potential to be a nice start for creative dialogues.

Almost three months after the 'Walking with You' project, during the Workshop Symposium I decided to use the word game towards this direction. The game was used during a workshop meeting that was addressing all the facilitators of the five workshops that were running in parallel during the week. We were a total of ten people coming from different disciplines. This session happened in the middle of the week while we had already engaged in some initial conversations around the themes explored and the way each workshop's leaders intended to approach them. The work with the workshop participants had been in development and most of the facilitators who came from abroad had started exploring the city along with the participants of their workshops.

This was the second workshop meeting of the facilitators. The idea behind it was to frame dialogues in the room, which would then become walks/walking dialogues. This time all cards had a word written and all of them were turned over on the table. Each time two people would pick two cards and reflect on their combined meaning. The rest of us listened to the dialogue. Occasionally someone would ask a question or make a comment, but the discussions were mostly kept between each pair. The pairs were formed naturally as the game was progressing. Each participant would start reflecting on the themes of the selected cards in relation to what they have been doing and experiencing these days, new thoughts combined with stories from the past, small 'revelations' about what had happened during their collaboration with the participants and their explorations of the city, while addressing also their pair's reflections and stories. It was a moment of repositioning our work, thoughts, and experiences, while handling the energy of the days passed within these

encounters. Once all pairs finished we opened all the cards. We had heard everyone; we had learned a fragment of their story. I asked everyone to form new pairs and each pair to pick two words. During this workshop I was acting both as a facilitator and as a participant. When the new pairs were formed and with new words in mind, chosen intentionally this time, the walks started.

The last time I used the word game was again in the context of initiating a series of encounters exploring the city. In this case, I worked with Christos Kakalis, collaborator from the 'Urban Emptiness' network, to facilitate a workshop for students who were working on projects using walking as a research method. The students were from different backgrounds (architecture, dance, photography, poetry, sculpture) working either on individual or team projects exploring the city of Brussels. The workshop took place the third day of an 'intensive week' during which we interacted with the students through several workshops organised by different facilitators, discussions and studio work. In this case I was the visitor, working in the city of Brussels, which I was visiting for the first time. The same was true for my collaborator.

This time we had a big pile of blank cards. At the beginning of the workshop, we asked the participants (the students, facilitators of other workshops and the two of us), to write one word that they associate with walking in each card. We managed to come up with many words that we then put on the floor for everyone to see. We asked each participant to pick a word and then we explained the first task. For this workshop, again, the words became walks. But then the walks became words through reflections, and these led to walking encounters in pairs that shared their experiences through words again. It was a chain of exchanges initiated through a game of words. I will talk about this workshop later in this chapter.

Sharing intimate thoughts with a stranger requires trust, we learned that in chapter 1, and this requires the proper provisional environment. Playful contexts can provide such environments, facilitating participation and allowing for connections and association to emerge. In addition, practices that put emphasis on the process can help us define concepts that are slippery by 'asking' us to address and revisit them through stories and personal material. It is the engagement with the making that articulates meaning. The idea of openness allows for the unexpected to stir the process and react. As the research progressed intimacy emerged as concept that entails risk by dwelling in processes of making and unmaking, and as such fosters imagination. This process informed in an exploratory mode the structure of the workshops through the idea of 'stirring', suggesting a constant changing of positions.

6.3 Threads in the walking workshops of 'Silence, Narrative, and Intimacy of the City'

Spatial stories are devices that allow us to understand the urban fabric in terms of a narrative relationship among spaces, times, and subjects. For Michel De Certeau walking becomes a kind of 'travelling' during which the individual is simultaneously reading and writing an embodied story based on his/her search for a meaningful place.⁵³¹ The Workshop Symposium brought the idea of the narrative not only in terms of the explorations taking place in the context of each workshop, but also in the briefing of the event⁵³². Narrative has the ability to (re)open an experience through the synthesis of a number of different events into an intelligible whole. According to Paul Ricoeur, through narrative a number of events are connected into a meaningful whole due to the dynamics of plot. Plot refers to the 'configurational

⁵³¹ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Calif. ; London: University of California Press, 1984), 127.

⁵³² The brief of the Workshop Symposium can be found in the appendix.

arrangement' of heterogeneous events that is based on their causal relation.⁵³³ The workshops worked as different episodes of the same narrative brought together through two thread workshops.

The Workshop Symposium, as mentioned in chapter 3, was comprised of five workshops running in parallel during the course of five days. The briefing of the actions ranged from more traditional ones giving instructions and prefiguring possible results, to briefs that developed gradually depending on the evolution of the workshops. In the case of 'The Impossible Inaudible Soundwalk' workshop, the facilitators created a structured environment following a series of clear instructions and tasks aiming to the design of a soundwalk. With a different approach, the 'Urban Body' workshop followed a more organic briefing that was gradually unfolded, reflecting the course of the process. Each part of the workshop was setting intentions based on the previous results of the actions and in discussion with the participants, without predicting how the body of work was going to evolve.

Two thread workshops were introduced to weave connections and put the workshops in conversation. The first thread workshop was addressing all the participants of all events. Christos Kakalis, the facilitator of the workshop 'Re/Reading urban Emptiness and Silence', devised a sketchbook that was distributed to everyone involved in the begging of the week. The sketchbook was designed for the event, with the aim to de-construct and re-construct all the individual stories recorded during the five days in one collective story during a workshop meeting that took place the last day.

The second thread workshop addressed all the facilitators of the event, and it was the one that I organised. I was the facilitator, but also the participant. In the

⁵³³ Paul Ricoeur, *Time and Narrative* (Chicago: University of Chicago Press, 1984), 64-70.

heart of the workshop was the idea of creating a setting that would foster creative encounters through personal narratives as well as through the facilitator's current experiences with their work with the participants during the event. The workshop was developed as short meetings during the five days, acting as pauses for the flow of the facilitators' work in their workshops, yet creating new flows by asking them to share observations about the thematics under study as leaders of their own workshops as well as experience a shift of roles as participants in this one. The word game was used again, this time to structure thematic walks. It brought forward ideas, questions and memories unfiltered by expectations – but most importantly revealed observations to think anew.

Each pair chose two cards and the walks that followed embodied these themes. The themes became walks; the walks became spaces of relationships. This time we were positioning 'intimacy' in the public space to understand intimacy's public spatial qualities, only to realise how such a condition reflects back on this devised space of the walking relation. This time the urban condition acted as the ex to intimacy, informing the 'walking with' practice. Elisabeth Grosz's discussion about the relationship between the 'inner' and the 'outer', is of relevance here, making us understand the value of porosity; conditions that allow for boundaries to be traversed.⁵³⁴ This a reflection written from one participant after the pair walk:

Together with K.T. we picked the words 'Silence' and 'Paradox' and decided to walk silently through the city. The task looked obvious for two musicologists but it was not as easy as it initially seemed. Walking silently is something that we all do during our everyday lives, but walking silently with a person you know and actually have a lot to discuss with

⁵³⁴ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*.

was hard. From my perspective it was something I longed for, in this verbally dense week. Being a loner as a person, there were many days I felt like I could not even hear my thoughts, so I tried to keep this as meditative as I could and avoid any contact with K.T. We had no eye contact, nor communication of any kind, so that this whole walk did not become a boring pantomime show.

In the beginning I was enjoying it and the familiar voices that we were encountering were interrupting my inner journey, but as we were walking, I started being more aware of K.T. I was thinking “how is she feeling”, “is she feeling uncomfortable or awkward” and tried to avoid answering these questions by looking towards her. I don’t know if these questions arouse from a silent form of empathy, telepathy or projection. I would say projection is the best description of this feeling: my idea of what K. might be feeling enhanced with what I was feeling at the moment. This became soon very pressing and disturbing because a much wanted alone time turned into “what are we supposed to be feeling” (To quote Richard Coyne), which is a question I never needed to ask myself so far. And the most disturbing of all was the question “what does the other person wants me to do to make her feel less uncomfortable?”

But still the interesting part is that, even if there was no interaction, there was communication.

Intimacy and risk are two sides of the same coin, as discussed in chapter 5, and can be found in acts of making and unmaking; in conditions of closeness and distancing. In that context, I argued that both the question of the subject and that of the environment become important to understand the constructed relations. The

workshop was inviting a multiplicity of points and performative interactions in interchanging notions of space: the voice (personal narratives) and the bodily intelligence (walking exercises). This is another reflection from a participant talking about these encounters, using metaphorical language to talk about the growing relationships among the facilitators and our explorations of space:

I would like us to be, each one of us to be part of a human body, a giant foot over the city or a giant ear over the city or a giant skin that feels all the city and I was thinking if this would be the case I would like to be the eye. But not the eye that sees visually, but the eye that sees everything.

Risk emerged as a condition of closeness, yet of strangeness to what one might consider a familiar position, as the thematic walks required a shift of perspective. The risk of getting exposed, only to learn something about the most intimate 'you'. Again, this is the idea of extimacy. This is a reflection from another participant walking with her pair with the words 'urban' and 'risk':

The Meadows: Walking on the bike line. Is this an actual physical risk or are we afraid of being perceived as fools by others? Walking on the mud. Move outside of the predefined path. Walk in 'unwalkable' ways. Explore as a child, make your own 'animal' route. Is this a risk? What do you gain? What do you lose? Reflecting on Buster Keaton's and Chaplin's movies. They try, they fail, they explore; they see with new eyes the space of modernity. They are the clowns, the fools, they are not afraid to be mocked or ignored by society. The risk of being strange; an outsider.

Double street: Walk in the middle of car circulation. Risk of being killed or risk that people will swear at you? Again social control, societies' soft policies emerge not from the space but through our bodies. We feel

we should not do that, but when we actually do, we have this naïve teenage feeling that we have the world in the palm of our hands. Does playing with the limits make you stronger?

We laugh a lot; we become a little bit elfish, trying to change small details that can bring the city upside down. We have embodied playfulness.

The playful element in the Workshop Symposium allowed us to be reflective through the other participant but at the same time with the other participants. It required embodying and, in a way, interpreting the walking themes. For Gadamer, play provides a metaphor for understanding the process of interpretation: “The movement backwards and forwards is obviously so central to the definition of play that it makes no difference who or what performs this movement”.⁵³⁵ Gadamer prompts us to think that it does not matter if it is the players playing the game, or if it is the play playing the players. It is the back and forth movement that arises through the engagement.

The thread workshops during the Workshop Symposium, allowed for pauses and shifts (from a facilitator to a participant, from attributing personal meanings to ideas through the card game to embodying new ideas through walks), which allowed being reflective of our research processes and of our engagement with the themes we were exploring as atmospheric qualities of the city. I argue that the creative potential of intimacy lies on the understanding of its openness, which can release infinite possibilities of spatiality. Particular configurations of relations of intimacy can produce different knowledge and experiences. But intimacy when addressed through openness, invites the unexpected to enter the process – and narrative

⁵³⁵ Hans-Georg Gadamer, *Truth and Method*, trans. Joel Weinsheimer and Donald G. Marshall (New York: Continuum, 2004), 104.

structures can be helpful devices to structure this openness. Borden, Kerr, Pivaro and Rendell, argue that a narrative format can provide a way to introduce the 'unexpected' and the 'unfamiliar':

The different kinds of events which people experience and find significant all provide a questioning of our understanding of the city. If you dig beneath the surface then you discover the unexpected. This process can reintroduce the city to the urban dweller, offering an opportunity to discover something new, and through their own agendas and perspectives find a new mapping and a way of thinking about cities. The strange becomes familiar and the familiar becomes strange.⁵³⁶

The narrative is present in the reading of places (observation, site –specificity), in the writing about places (reality and imagination), in the tracing of places through the past and the present (memory and history), it can produce re-readings and re-writings. The narrative can be circular, linear, episodic, and experimental. The last workshop embraced the idea of 'performing walking narratives' putting in dialogue inner and external voices.

6.4 One last workshop: 'Walking narrative' in Brussels

December 2017, Royal Academy of Fine Arts (ARBA- ESA)

I went to Brussels for a week of intensive workshops for a module in the Royal Academy of Fine Arts (ARBA- ESA), which was framed around the interests of the Urban Emptiness network in which I am involved in the organising team. The module looked at walking as a practice of research with a class of students from architecture, dance, fine arts, photography. For this workshop, I collaborated with Christos Kakalis aiming to develop further the idea of the 'threads'. The students had already been working on their personal projects for four months prior to our arrival, however the course so far had been structured more around theoretical investigation than practical engagements.

⁵³⁶ Borden, Kerr et al., "Narratives of Architecture in the City," 1996, 9.

We met with the group of 15 students, after their first workshop with choreographer Marielys Burgos Meléndez, performance architect Elli Vassalou, and choreographer Maya Dalinksy where they had been doing video/framing walking explorations of the city using the body as a way to expand towards the city environment or isolate elements of it. The following day, artist Adonis Volanakis facilitated a workshop on ‘public encounters’ bringing into the discussion the idea of availability and anticipation, as a way to explore the city by making us aware of the space of the other in public. Going back to the discussion about intimacy in public and among strangers, Volanakis’ first task in the workshop asked us to look in the eye fellow passers-by in the streets, connecting intimacy with notions of sensitivity and awareness.

The following day we met the students for a workshop facilitated by both Christos Kakalis and me, in which we both contributed as participants as well. Having explored the potential of the walking exercises and walking dialogues in the previous activities as well as the idea of ‘threading’ as a reflexive process, I was interested in exploring with the students a framing of interactions that brings simultaneously both questions of the subject and the environment (as discussed in chapter 5).

The workshop followed a combination of actions and ideas that I have discussed separately in different projects, but with some alterations. This time the card game initiated the workshop, but all cards were blank. We asked everyone to write one word per card that they may associate with walking and the walking experience. Then we put them on the floor where we could look at all of them. Before introducing the next task, we asked each of the participants to pick one card. Having a card in their hands, we then asked them to devise a way of walking based

When the pairs came back we asked them to jointly write a reflection on the walk they did together. Although we were using English as the main language in the workshop, none of the participants was a native English speaker. While, in the workshop, the writing exchanges were introduced as a reflective and creative device, we were aware that the language issue might be a barrier at some points. Yet, all participants were confident and brave to engage with the exercise even if that meant not using always the most appropriate word, or writing in two languages at some points.

The workshop took place in a cold and foggy day of December, asking participants to magnify their present experience and structure it into a readable experience. In this workshop, the practice of 'walking with', started as a 'walking with me' to become a 'walking with you' as the two practices were forming through a reading of the other, producing meanings for each other: intimate encounters were explored as a practice to support and instigate processes of knowledge creation – a knowing in performing. Elyse Pineau argues about dynamic processes of performative pedagogy: "As a pedagogical method performative play privileges full body involvement – literally, learning from the inside – combined with keen self-reflection on the nature and implications of one's actions".⁵³⁷

The processes of performing (in walking, in writing, in meeting) allowed the potential for the encounters to manifest themselves and grow. Here are some of the walks that some pairs created (I have integrated in italics passages from their reflections in the text):

⁵³⁷ Elyse Lamm Pineau, "Teaching Is Performance: Reconceptualizing a Problematic Metaphor," *American Educational Research Journal* 31, no. 1 (1994): 14.

Talk & Walk | Risk & Walk | The practice of 'ALK'

When A.V. picked the word 'talk', after his individual walk, he wrote about common qualities that he identified between walking and talking, suggesting an alliance between the two, but transformed by a letter; 'walk' and 'talk' as if the 't' and the 'w' made the transition between the two verbs. *I will alk, alk, alk everyday till I'll alk myself. ALK: Autonomous Liminal K...(please fill in)*. H.W., his respondent, took up the challenge of filling in the missing word in this practice of 'alk', which was created in between walking and talking. In the difficulty of finding a suitable English word starting with a 'K' to satisfy his intentions, he decided to propose the change of 'K' to a 'C', *with a C as in creature, or C as in composer*, to create 'Autonomous Liminal Community', seeing 'alk' as a practice that unites people.

When H.W. picked the word 'risk' to walk with, his walk started as a series of risky tasks performed in the city: crossing the street without looking, climbing fences and walls, even thinking of challenging a policeman who was on patrol. But then, he stopped to think about the meaning of 'risk' and decided that a risk had to include his absolute involvement. Walking with risk became for H.W. a task of taking action towards a personal matter that required making private feelings public – all in a quick series of thoughts and activities placing risk in public space. A.V. reflection on H.W. walk starts by saying: *Taking risks as a way of being*, and finishes by saying: *Chance of listening to you. That is the risk: Making space to listen yourself. Risk of listening yourself. Risk of listening. Risk of yourself. Listening of yourself. Your listening.*

During the task of the combined words-walk, A.V. and H.W. identifying risk in the practice of walking and talking made it their mission to find the meaning of 'alk' by asking strangers for their help. Their writing piece narrates the exchanges they

had with different people and finishes with 'alk' presented in the form of an impossible chemical compound: *alk as a chemical combination of risks $AL^{3+} + K^+$* . *Both positive elements they can never be united. It's just not natural. NOT DONE. DONE! (or not tried anyway.) alking anyway, alking always, ALKING IN ITS ENDLESS POSSIBILITIES.*

It is in the novel 'Elective Affinities' that Goethe metaphorically models human relationships as chemical reactions.⁵³⁸ It is interesting to see how the idea of public exchanges takes the form of the impossible, only for them to argue that it is through risk that the private meets the public. The combination of two other words, led another paid to another kind of walking encounter:

Intimacy & Walk | Dissolve & Walk | Intimate dissolution

M.G. picked the word 'intimacy'. She put her hat, her scarf, her coat, and then 'borrowed' a cup of coffee (promised to herself to return the cup later) from her favourite café close to the Academy: these, as she wrote, are her 'objects to create intimacy'. She writes about this intimacy-walk as a pause within an intense day, a return to the things that she does everyday, having the control of where interaction starts and what she keeps to herself while she walks in the city: stopping to greet people that she knows or keeping to herself and preserving some alone time while letting herself feel lost in the public. M.L. writes in response to these 'objects of intimacy' that she sees them as a 'survival pack' that each of us has invented in any urban environment to keep one from feeling vulnerable.

M.L. 'dissolving' in the city happened gradually during her walk through actions of 'filling' herself in silence: *me into the city & the city into me. To blur & dissolve the*

⁵³⁸ Johann Wolfgang Goethe, *Elective Affinities* (London: Penguin Classics, 1978).

two. Closing her eyes and filling herself with the feeling of the surrounding movements; filling herself by eating something she buys during the walk, while standing at a busy crossroad; choosing to be as slow as possible in every action to absorb as much as possible from the changes and movements enfolding her. M.G. responds to this experience by writing: *to dissolve, disappear and be here, in the city. Let the city take you into her arms, her smell, her rhythm, her sound, her scream [...]* *When I read this text I imagine somebody in pieces everywhere.*

Walking together, M.G. and M.L., go through familiar spaces, share stories and a cup of coffee, give this time to be part of each other's stories: *Intimate dissolution, to dissolve with another.*

This walk brings us back to ideas about facilitation processes where we see a negotiation of the boundary through the idea of the 'channel' – in this case the other body is the body of the city, poetically and physically. For another pair, the walking and writing encounter initiated playful imaginative enactments rendering the city into a terrain full of possibilities.

Dog & Walk | Break & Walk | Escape the dogs, find the link to the ground

S.E. reflection on her walk with the word 'dog' draws first on her curiosity on dogs and how they always become a point of interest during her everyday walks. Then she notes on the easiness of approaching a dog owner to start a conversation about their pet, commenting on previous discussions about intimate moments between strangers in public spaces. By the end of her text, S.E. talks about the fact that her curiosity about dogs always prompts her to find a link with the ground and its irregularities: *dogs have a personal sound of footsteps with their claws on the pavement.* In her response to this text, N.L. inspired by the links that S.E. makes

between her interest in dogs and her urban experiences, comments: *Buildings are kind of big dogs [...] You can feel a connection between you and these big dogs. They show you the way you have to keep. You pay attention to them everyday, you like them. You prefer some of them. It depends on their colours, sizes. They link to the ground.*

N.L.'s 'break and walking' becomes escaping or breaking away from anything that the walk tries to turn into: if it is observing other people, then *be blind*, if it is thinking about something then *empty your mind*, if there are too many people blocking the way and you try to pass by, then *stay to escape*. S.E.'s response develops around N.L.'s proposition of 'staying to escape', trying to place such moments in walks, which if put together they present a kind of storyboard structured around a sequence of fragmented instances. Her text comes to interpret N.L.'s propositions, where for example 'be blind' is close to meaning to 'walk on by'.

When walking together, S.E. and N.L. devise a scenario where dogs have become as big as buildings and they need to escape them. They need to walk as slow as possible, be as quiet as possible; they try to hide in the fog. The best solution is to be as close to the ground by *walking on by*, *walking between* and *walking through them*.

6.5 The participants

The thesis brought together different participants in explorations of intimacy in different contexts. During the projects I wished to explore intimacy in the public space, intimacy as a form of engagement, to unfold its intricacies and to explore its creative potential. The participants varied from experts who engage in exploratory practices and were interested in the theme of intimacy in relation to their own research interests, as in the case of the workshops with the facilitators; to students

from the arts and architecture, who are interested in issues of space; to participants who are not experts but were interested in engaging in such explorations.

Consequently, most participants were members of an academic community or practitioners. This gave me a chance to approach issues of intimacy and its spatial dimension with participants who were vocal and willing to express their thoughts in reference to their own work and experiences. At the same time, I could test the practices I have been devising and framing with participants who were more open to engage with something ‘unusual’ and with participants who might have been more reluctant. Knowledge was produced in the meeting of all these participants who enriched the projects and demonstrated possibilities on ways to engage other types of groups in similar engagements.

6.6 Conclusions

In this chapter, I discussed the crafting of techniques and structures that I have been developing during the thesis. I reference artists’ use of scoring devices and task-based methods that approach process as an active mechanism of making and learning, which have also been influential to the walking practices. Influenced by these references, I devised a game aiming to maintain the speculative character of the research event and unsettle hierarchies that are often created in interviews/conversations. The game invites free association, asking for a personal interpretation of the themes discussed, sharing of experiences, and opens the space for unexpected connections to be made. In the chapter, I presented the development of this framing device in structuring creative walking encounters in open-structured forms. Ideas of narrative create dialogic forms, produce threads through intersecting flows and pauses, and structure reflexive engagements through the idea of performing/walking themes and thoughts. Intimacy and risk are present

in facilitating environments of interaction and at the same time stirring the familiar into strange in a process of making and unmaking to allow for transformations and new understandings to emerge.

Chapter 7: Conclusions

The thesis opened with the definition of the Latin word 'intimus', which associates intimacy with interiority, privacy and secrecy. While we look for intimacy in enclosed spaces that hide and protect us from the outside world, I argued through this thesis that intimacy is not fixed and endeavoured to explore intimacy in the public and on the move. Intimacy as a sub-set of sociality is inextricably connected to our lives and experiences. I followed Lauren Berlant's and other feminist scholars' proposition of unfixing the notion of intimacy from its association with 'control' to understand how it builds relations and creates them.⁵³⁹ At the heart of the thesis is the idea that by attending to intimacy through openness we can discover its spatial dimensions outside of norms and other expectations. This idea became a leading principle in the way the research was structured in projects that aimed to create environments of openness willing to break hierarchies and expectations. In this context, I did not detach intimacy from its relations to notions of nurture and care, but I wished to invite its understanding through a framework that also acknowledges its relations to power and conflict.

The first explorations started in the controlled, yet unusual, environments of performance practices that engage with performances of trust and immediacy. In chapter 2, I explored how intimacy can be fostered among strangers in structured environments that allow for openness, looking at the principles of 'presence', 'environmental provision', and 'active involvement', which invest in the co-creation of

⁵³⁹ Berlant, "Intimacy: A Special Issue."; Constable, "The Commodification of Intimacy: Marriage, Sex, and Reproductive Labor."; Wilson, "The Infrastructure of Intimacy."

meaning and understanding of a situation. In these engagements we see the importance of imaginative enactments in which the intimate other acts as an augments and spaces of intimacy act as spaces of expansion. This idea is established in the concept of a 'holding attunement' that supports a form of engagement that I defined as that of 'holding of an experience'; in this, we can locate facilitating properties that allow relationships to grow in risk-taking and sharing supported by a 'listening presence' that excites, loves, channels, manages, and produces spaces of interaction. In these occasions we encounter a gesture of looking inwards to reach outwards.

Yet, being an intimate participant is not an untroubled concept. I discussed this idea in terms of presence and awareness. The transitional space in Winnicott's theory becomes an important reference to locate play as a creative experience in which both inner reality and external (or shared) life contribute in the processes that invest in imaginative enactments. Finally, I highlighted the importance of what Jessica Benjamin calls 'mutual recognition' to define experiences of 'being with' that indeed occur 'with' the other rather than regulated by 'other' and within this framework I considered intimacy in environments of expansion.

In chapter 2, I presented and examined the creative potential of intimacy when unsettled from expected forms, created in movement, in different settings, in playful environment and how this can lead to issues about the way we see the world, we imagine the world, and think about notions of 'togetherness'. Then in chapter 3, I defined a practice that can embrace the 'with' to explore these qualities in the urban setting.

Aiming to explore the idea that intimacy is present in the making of relations and the way we situate ourselves in the world by addressing the public realm, I

found an appropriate mode of exploration in walking practices. The diverse practice of walking is present in everyday life, moments of solitude, companionship, explorations of space, and mundane practices. I found important references about the ways walking and moving with others, (e.g. ethnographic methods, therapeutic activities and the creative practices of walking artists), can bring to the foreground phenomenological sensibility, heighten awareness, promote reciprocity, constitute a reflective practice, and allow for personal narratives to unfold.

In particular, in the field of arts we find 'walking with' as a powerful way of communicating experiences and transferring knowledge in different contexts, as well as building relationships. Of particular interest for this thesis were the artistic practices that have used walking as a method, an outcome and as a performance. Walking, although it can be seen as 'gentle' practice, can also reveal hierarchies and power relations, and in chapter 3, I highlight some of these concerns that accompany the walking practices. It is in this context that I define the practice of 'walking with' as an exploratory mode that puts emphasis on the 'with' (relations with the environment and with the others), and is both performative and communicative: facilitating communication beyond conventional boundaries, acting on corporeal and cognitive levels, accessing the mobile and sensory dimensions of lived experience. Practicing space means being 'in' and 'with' the space and in this line of thinking I suggest that through walking this study becomes a study 'on' and 'with' intimacy. I propose that such a practice foregrounds imagined and real addresses, puts attention to place narratives, and facilitates the thinking of sites as performed. In this context, I used 'walking with' in this research to build and reveal relationships, allowing one to attune to another's stories and explore the potentiality of creativity in the intimate walking encounter.

In chapter 4, the practice of 'walking with' enabled participants to talk about intimacy in spatial terms. With the idea of 'home' acting as a performative mechanism, participants' stories and experiences presented different living situations. In them the notion of intimacy gave us access to the spaces they favour, confirming that intimacy has place in the public realm: these were spaces of repose, meeting points, green spaces, active shared spaces. At the same time, the idea of intimacy enabled discussions about belonging and displacement: spaces that we feel we belong in and spaces we avoid make us equally experts of the urban setting. Maps of dwelling became mobile, also addressing intimacy as mobile and confirming that it is an unfixed concept. In this context, intimacy is connected with ideas of recreation and reinvention. Digital technologies and virtual environments through intimacy challenge notions of scale and distance. Thinking of intimacy in transitive terms (ungrounded, fluid, virtual) also inform the way that we think of our experiences in space. As Grosz has noted, speaking of the subject means speaking of the space as well.⁵⁴⁰ The practice of walking with – framed by performing devices – enabled the encounter to take place by looking at space as performed, enabling thus the sharing of experiences in a process that brought together past events, present concerns, and future imaginings. It is in such events that meanings are created and co-created. In addition, the participants' discussions surfaced vulnerability and risk as elements related to intimacy.

In chapter 5, I addressed intimacy's relation with conflict and agonistic relations. As such, I explored how intimacy is not only present in comfort and nurture, but also in frustration and aggression. Elaine Scarry is an important reference placing intimacy in structures of 'making' and 'unmaking'⁵⁴¹, where the idea of recognition

⁵⁴⁰ Grosz, *Space, Time and Perversion: Essays on the Politics of Bodies*.

⁵⁴¹ Scarry, *The Body in Pain: The Making and Unmaking of the World*.

and the potential of creation situated in the relation between inner and outer is crucial. Conflict and agonistic practices are part of everyday life and as such shape its intimate zones. Through the idea of 'constructive conflict' I discussed intimacy and conflict as two ideas that are not exclusive but structured on the recognition of the Other. I used examples of 'walking with' practices to examine the way they reveal structures and relations power. The idea of extimacy introduced by Jacques Lacan, is important to conceptualise this relationship between intimacy and conflict. Extimacy reflects the conflict between interior and exterior, which in the end presents itself as something which is not interior, yet nor exterior at the same time, but a continuum. Finally, I suggest a framework of thinking about intimacy by bringing together Winnicott's theory of transitional space and Lacan's extimacy. I argued that this framework brings together the questions of the subject and the environment as of equal importance that need to be considered concurrently in issues of intimacy, and consequently in issues regarding spaces of intimacy.

Finally, in chapter 6, I discussed the 'crafting' of tactics I devised to work with openness in the research activities and maintain this openness throughout the walking encounters. Scorings, task-based methods and narrative structures influence the development of these tactics. As the research evolved, ideas about intimacy feed back to the structure of the activities as well. I argue that ideas about intimacy as a form of engagement can help structures of open environments, because we can approach environments through ideas of presence and at the same time we can address the 'Other' by unsettling fixed positions and find ways to invite multiple voices to 'speak to' and be 'recognised by'.

Overall, in the thesis I stress the importance of acknowledging intimacy as an unfixed idea and I suggest a framework to critically address its multifaceted

aspects, which are often paradoxical. I also suggest 'walking with' as a practice of encounters, which can act as a dynamic way of communicating and co-creating experiences. Physical mobility engenders mobility of thought, constituting it thus as a reflexive practice. In these encounters we can acknowledge the creative potential of intimacy in performative explorations of space.

I argue that research engaging with conditions of intimacy can meaningfully contribute to the understanding of the relation of public and private spaces not as exclusive opposites, enabling us to identify points of overlap, intersection, and leakiness. In such ways, we can identify interior qualities in the public space (or identify the need for), and at the same time invite public elements in 'controlled' private spaces. For example, in the discussion of intimacy as mobile, participants identified as 'home' spaces in the urban setting spaces that acted as pauses or rest points, which were not enclosed or hidden from the crowd. Instead, they had different spatial qualities in terms of flows and transitions – a change of rhythms – that enabled for a sharing of different dynamics of activities. Architects of public spaces often refer to the need for a variety of spaces of intimacy, where individuals and small groups can gather in private. Evidence from this research suggests that concepts of intimate spaces need to be broadened considerably, indicating that concepts of intimacy can be applied to wide open spaces, city streets, supposed non-places.

At the same time, intimate engagements can help us understand the concept of risk and conflict in the urban setting through processes of making and unmaking, enabling co-creation rather than exclusion. In addition, the understanding of spaces through co-questioning subject and environment bring to the fore micro-narratives and experiential learning situations, which shift the way we think of spaces and

design spaces; more importantly, a shift from understanding 'where to look' to an understanding of 'how to look'.

The idea of intimate encounters or intimate interactions in the practice of 'walking with' can be a suggestive model of how playful environments of openness, which operate in the transitional space of inner and external world, can enhance performative explorations of spaces. They facilitate creative collaborations within the discipline, they support interdisciplinary encounters, and also provide communication beyond conventional boundaries with groups who are considered as non-experts as well as with groups of different backgrounds (e.g. cultural backgrounds). People disclose needs, wants, desires, and feelings about a place when in the place, as opposed to in an office, studio, or clinic, as we saw in the thesis. Through the embodied understanding of lived experience architecture can embrace complexities, surface the hidden and address obvious structures; nurture in imagination and operate in the real.

7.1 Contributions and Further Research

In this final section of the thesis I would like to briefly present potential extensions that have emerged from the research; further paths that this research can take in the future building upon the ideas that have been examined in this thesis.

1. Pedagogical environments in Architecture

The research activities of the thesis showed that the exploration of intimacy as a form of engagement in the practice of 'walking with' can inform different aspects of architectural education: 1) explore spaces through human experiences, 2) create environments of non-prescriptive and imaginative collaborations, 3) invite interdisciplinary and participatory collaborations, 4) challenge the brief by

introducing co-creative stages of design through unscripted practices and embodied occasion, events and actions. As such, the thesis contributes to the development of performative pedagogical methods in architecture that value embodied learning and its transformative potential.

In the beginning of the thesis, I introduced the intentions of such pedagogical frameworks within the approaches of critical spatial practices as well as within the emerging field of performing architecture, which explore human spatial performances and engage with the question of being 'in' and 'with' space. Through the walking workshops and the walking events I studied the intimate encounter in walking practices as an exploratory site within which ideas of co-presence and participation can present opportunities to interrogate various social and spatial contexts. As a next step, I would be interested in further exploring the potential of such an approach within the structure of a long-term engagement with students creating a brief that positions teaching and learning in architecture both inside and outside the studio.

2. Engagement with different groups

Intimate walking encounters, as explored in this thesis, showcased how they can open new routes to communicative experiences. I explored forms of engagement with a variety of groups: participants from inside and outside the academic world, participants from different cultural backgrounds, participants who approached the explored ideas primarily through their own everyday personal experiences and participants who engaged with the explored subjects also through more systematic research paths. From each research activity it became evident with every group that playful and unusual ways of interacting with others can offer meaningful ways of engagement. In particular, the tactics devised to maintain the openness of the

research event, have been very useful in eventually co-shaping the form of engagement with the participants, which allowed to mutually structure the research event: unsettling expectations and hierarchies as well as finding the right 'language' to express and work with the explored ideas. As a next step to enhance this research, it would be important, to continue exploring such methods of engagements with different groups understanding further both the possibilities and limitations of the intimate walking encounter. This approach can further inform disciplines that engage with debates of the city (geography, anthropology, cultural studies, history, art and architecture, etc.), aiding studies to engage with socially engaged practices, bringing more voices in the discussions.

3. Wellbeing and space

As discussed in this thesis, the interest in walking practices is increasing, among other reasons, because of its therapeutic benefits. The health benefits concern not only the physicality entailed in the activity but also at the restorative benefits gained from spending time outdoors. In recent years walking in natural environments has gained popularity as a soothing practice, which supports therapeutic qualities and processes, disregarding whether this forms an individual or a collective experience. Such evidence comes to further support on-going studies about the positive effects of green and open space environments to health and wellbeing.

As shown in this thesis, acknowledging the presence of intimacy and intimate spaces in the public realm opens the discussion towards conditions of visibility, accessibility and inclusivity. The practice of walking, framed through the question of the intimate, brought forward participants' accounts of the places they favour or avoid, the ways they move in the city as well as considerations about sites

of interaction and exchange outside normative settings, which can contribute to the discussions about wellbeing and space. Emphasising on the question of the intimate and through the communicative benefits of walking, we can enrich our understanding of the needs and affordances of spaces, and we are able to examine opportunities at all scales. Consequently, such studies can shape approaches to place and further contribute to discussions about wellbeing, social inclusion and space, developing policies and design strategies that concern both urban and rural environments.

4. Digital intimacy and physical space

As discussed in this thesis, digital advances reveal in more direct ways the public side of intimacy. Newly constructed ideas of presence (real, virtual, imaginary) challenge the association of intimacy with notions strictly attached to security, trust and privacy. Terms like ‘distant intimacy’ or ‘ambient intimacy’ come to describe the effects of online presence and online relations. Such social facilitation is created by the access given to strangers’ lives making us feel closer to them as we ‘enter’ their homes, get acquainted with their habits and learn about the various events in their lives. In this way, we are also given the chance to maintain friendships and keep contact with people that would, otherwise, have not been easily sustained because of distance. Moreover, portable devices play an important role in the shaping of relations on the move. This results in a new kind of awareness and registers intimacy in relation to the other in such a way that presents a continuum of the binary dimensions of private and public.

In this thesis, I discussed these notions in relation to the concept of extimacy, examining this public side of intimacy in relation to risk and addressing its spatial

dimensions. Devices and technologies have already been part of walking practices creating hybrid research mobile methodologies. Studies with digital devices show how they have been changing the way we inhabit space.⁵⁴² A study on the spatial effects of digital intimacy in relation to acts of inhabitations, guided by the way that new performances in space (maintaining or not the privacy of the screen, intimate conversation in public spaces, etc.) come to shape anew architectural thinking and design, may constitute an extension of this research in the future.

⁵⁴² Coyne, *Mood and Mobility*.; Coyne, *The Tuning of Place : Sociable Spaces and Pervasive Digital Media*.; Coyne, *Network Nature the Place of Nature in the Digital Age*.

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Appendices

Further information on the Research Activities

Guides Training Week for ‘Symphony of a Missing Room’ by Lundahl and Seidl

Dates: 23 – 25 April 2014

Participants: Eight performers

Place: Chisenhale Dance Space and Urdang Academy in London, United Kingdom

Supported by the Arts Council England for the creation of a facilitators’ methodology for two performative artworks

Day 1: Tacit knowledge.

Morning: Warm up exercises. Then we focused on transferring knowledge using our bodies as mediators. In this part we did not focus on the technique, but rather on what is intangible but yet perceptible. Focus on how the caring presence of the work can be transferred.

Afternoon: Discussions on the various types of presences in the guide’s body. Techniques on how to move in order to create a sense of no boundaries for the body of the visitor or how to give a sense of verticality contra disembodied indefinite presence. Exercises on how to guide with a ‘disembodied’ arm.

Day 2: The presence of the visitor’s body.

Morning: Warm up exercises. We investigated the very first contact with the hand. Is the hand a waiting, grounded presence? Or does it carry a presence within itself that

is somehow already on a journey, even within its stillness? Investigations through exercises, drawings, and discussions.

Afternoon: We explored the experience of specific transitory moment of the work: entering the tunnel and entering into a big space. What is the texture of the corridor, the door, and the tunnel? Is it dark? What is the atmosphere? We listened to the track and simultaneously draw our subjective scores to structure our experience. Afterwards, exercises in which new performers were guiding more experienced performers took place and then we tried to represent this contact through drawings. Further discussions about the experience.

Day 3: Letting go of expectations.

Morning: Exercises in letting of expectations. Explorations of how not to be attached to performing a correct choreography, as some visitors may be difficult or scared. The importance of meeting the visitors needs with compassion rather than frustration. Exercises where we practices on each other and playing the role of being a challenging visitor. Discussions and drawings/notes about this experience.

Afternoon: Exercises that explore the essence of the group as a protective bubble. Further exercises on transitions. Last discussions and summing up the experiences.

The Playful Pedestrian organised by Ruth Burgon and Stella Mygdali

Date: 14 August 2015

Participants: 16

Supported by the Postgraduate Festival Grant, University of Edinburgh

Silence, Narrative, and the Intimacy of the City (workshops)

15-19 February 2016, Edinburgh

Supported by the Innovative Learning Week Grant, the Devolved Research Funding, and the Innovation Initiative Grant.

Workshop with facilitators: 10 participants

Day 1: This was the first day of the event, where everyone had a minimum interaction with the city and the participants. The aim of the first meeting was to create first informal interactions, creating a space of sharing ideas in a structured way but without a specific agenda. It was not a moment of reflection but a moment of setting the pace and opening to new ideas. Of course we were all 'tuned' to the themes of exploration 'silence, narrative and intimacy' in the city. With the exception of the two organisers from the University, we did not know each other and this was the first time collaborating.

Example of such informal but structured interactions: Each of us had five minutes uninterrupted, to present an idea, a thought, an experience, in any format, medium they wished to do. No prior discussion and without the expectations to have questions or discussions afterwards. We did have some small interactions to what happened, but we managed to keep the desired flow. We kept a timer for the five minutes. After this a discussion took place.

Day 2: The word games and the walks as discussed in the thesis

Day 3: Reflective structured interactions, before discussing the course of the event as a group.

Sample Consent Form

for the project 'Walking with you' which is part of the study undertaken by Stella Mygdali for the purposes of her PhD research in Architecture at the University of Edinburgh, that looks into the embodied experience of the space.

As part of this project an audio recording will be made of you while you participated in the project. I would like to ask you to indicate below what uses of these record you are willing to consent to. This is completely up to you and you may withdraw from the research at this point if you wish. I will only use the record in ways that you agree to. In any use of these records, your name will not be identified. With your permission photographs will be taken.

[Tick to indicate those permissions you wish to give]

	Audio	Pictures
The records can be studied by the researchers for use in the research		
The records can be used for scientific publications		
The records can be shown at scientific meetings, conferences etc.		
The records can be kept in an archive to be used by future		

researchers		
The records can be used on the research project website		
The records can be shown in classrooms to students		
The records can be shown in public presentations to non-scientific groups		

By signing below you also agree to the following:

- You agree to participate in this research.
- You understand that you are under no obligation to take part in the study and a decision not to participate will not be a problem.
- You understand that you have a right to withdraw from this study at any stage.
- You understand that this is a non-therapeutic research from which you cannot expect to derive any benefit.
- You are over 18 years old, or the parent/guardian of participant below the age of 18.

Name.....
Email.....
.....
..... Phone number.....
Signature Date.....

____DO NOT WRITE UNDER THIS LINE – TO BE FILLED BY THE
RESEARCHER____

Signature of researcher.....

Workshop Symposium: Silence, Narrative and the Intimacy of the City. Briefs and Schedule of Activities



15 February 2016 – 19 February 2016

Edinburgh School of Architecture and Landscape Architecture – Edinburgh
College of Art

The Workshop Symposium is part of a wider project entitled Urban Emptiness (<http://urbanemptiness.org/>) that suggests an interdisciplinary investigation of emptiness and silence in contemporary cities. The aim is to highlight the importance of real and imaginary/hidden landscapes in the urban environment and explore different conditions of intimacy in their understanding.

The symposium involves different methodological strategies and its scope is to contribute to the discourse about the social, educational, financial, ecological and cultural value of an experiential/performative understanding of silence and emptiness in urban life. Acknowledging the significance of the contribution of diverse groups of people in its results, this event invites university students from different departments (art, architecture, media & performance studies, cultural studies, music, literature) and local citizens in its actions.

Through an intensely interdisciplinary approach it explores the contribution of performative and immersive techniques and technologies and new media to the experiential understanding of the city of Edinburgh and its documentation/mapping. Performance events or performative actions can open up possibilities in the ways that architecture can involve different communities by performing together. In doing so, they explore innovative methodologies within the creative process that focus on the relation of the body and the physical space, as well as on the immaterial realms of conscious and sensory experience.

INTERWEAVING WALKING ITINERARIES

Monday 16 February 2016 – Friday 19 February 2016

Lunch Break for all Workshops: 13.00- 14.00

URBAN BODY

led by choreographer MARIELYS BURGOS MELÉNDEZ

As part of Urban Emptiness collaborations I propose to explore and deepen in the relationship we establish among body, movement/action, and urban space awareness/intention. *Where do we come from? Where have we been? Where do we regularly go? What do we do in the different places we frequent? What is the story or history of those places? Who do we relate to? How does our urban landscape determine our way of moving through space? How does it impact the way we perceive our bodies? How does it define our ways to engage with others? How is the city inscribed in us? How can we engrave a new meaning into the urban landscape?*

During a week participants will (1) relate to their ***transit habits*** by documenting, reflecting, and re-structuring them, while simultaneously (2) engaging in collective ***walks through the city***, (3) documenting the process and (4) generating their own urban landscape/memory.

Programme

Monday 16.00 – 19.00 [Boardroom – L05, ECA Main Building]

Tuesday 10.00 – 12.00 [group walk]

Wednesday 10.00 – 12.00 [Room 2.13, Evolution House]

15.30 – 19.30 **COMMON 'PAUSE'**

Thursday 10.00 – 13.00 [group walk]

Friday 11.00 – 17.00 **REVISITING THE WALKING PERFORMATIVE TEXTILE: DOCUMENTATION**

17.00 – 19.15 **OUTCOMES' DISCUSSION**

THE IMPOSSIBLE INAUDIBLE SOUNDWALK

led by KATERINA TALIANI (PhD Candidate in Music, University of Edinburgh) and
AKOO-O (Athens, Greece)

Drawing on sound studies, sound art and walking as research method and artistic practice, this workshop presents the theory and practice of creating a soundwalk. Participants will be introduced into the cultural aspects of sounds and the complexity of the act of listening in a defined place.

This workshop invites participants to question the conceptions of silence and noise and discuss the idea of urban voids and emptiness through collaboration and the application of innovative methodologies. We will use **noTours**, an open-source software platform for creating site-specific and interactive artworks with the use of locative media technology, developed by escoitar.org.

The goal is to create a sound map of an area that is understood as an 'urban void' and to compose a soundwalk with the use of mobile phones and GPS that will augment the sensorial dimensions of the experience of the city for the participants.

Programme

Monday 15.45 – 19.30 [Alison House]

Tuesday 9.30 – 13.00 and 15.30 – 19.30 [group walk/Alison House]

Wednesday 15.30 – 19.30 **COMMON 'PAUSE'**

Thursday 9.30 – 13.00 and 15.30 – 19.30 [Alison House]

Friday 11.00 – 17.00 **REVISITING THE WALKING PERFORMATIVE TEXTILE:
DOCUMENTATION**

17.00 – 19.15 **OUTCOMES' DISCUSSION**

THE PARTHENON. A “BEAUTIFUL RUIN” AND AN UNFINISHED MONUMENT

led by artist SOFIA GRIGORIADOU and architect/performer ELLI VASSALOU

Built or employed to support national or wider “truths”, official monuments end up doing much more than that: As agents that affect people’s perception of identity, memory and Imaginary [feelings, experiences and lives], they are at the same time subjects to a number of narratives that may change overtime and to a number of acts that take place around and in relation to them.

The workshop focuses on two monuments’ symbolism through time, Parthenon in Athens and the National Monument in Edinburgh, their relation to memory, their role in building national myths and the ways residents and visitors experience them today. It also seeks to investigate or establish new connections between them; connections that wish to challenge established perspectives.

We invite the participants to a discussion about the impact of both “Parthenons”, as well as their past and current uses; to bring on the table official and unofficial narratives, literature, references in the media, art, personal archives [home videos, photography, notebooks], thoughts and memories.

Monuments are no longer considered empty vessels filled just with dominant narratives. The workshop aims to critically approach monuments’ impact on residents and visitors, to investigate representations of contemporary and classical Greece in contemporary culture and finally, to reload the monuments with new meanings through art.

Programme

Monday 17.00 – 20.00 [Seminar Room 5, Minto House]

Tuesday 9.30 – 13.30 [group walk]

Wednesday 9.30 – 13.30 [Seminar Room 3, Minto House]

15.30 – 19.30 **COMMON ‘PAUSE’**

Thursday 9.30 – 13.30 [Seminar Room 4, Minto House]

Friday 11.00 – 17.00 **REVISITING THE WALKING PERFORMATIVE TEXTILE: DOCUMENTATION**

17.00 – 19.15 **OUTCOMES’ DISCUSSION**

PERFORMING SILENCE

led by STELLA MYGDALI (PhD Candidate in Architecture, University of Edinburgh)

What happens when you shift the focus?

The leaders of the various workshops are invited to interact throughout the week by framing situations composed of entangled rhythms, affects and sensations. It will trace episodes of urban emptiness and silence as explored during their workshops by providing a setting where action and time in reality and imagination may unfold through sharing experiences. Focus will be on performative factors such as duration, emotional predispositions and interpersonal dynamics, which are inextricable from the way associations with a particular space are created.

The workshop will be looking into the experiences and relations formed in the direct experiential interaction of the facilitators with the city, but also through the narratives of the participants they are working with. Discussing how concepts of space are constructed by tracking subtle processes of everyday activities as well as ideas of fluidity and movement, the workshop aims to enhance the performative communication between the leaders and provide a place for creative encounters of different perspectives.

Programme

Monday 20.00 – 21.00 [Seminar Room 5, Minto House]

Tuesday

Wednesday 15.30 – 19.30 **COMMON 'PAUSE'**

19.30 – 21.00 [group walk]

Thursday 14.00 – 19.30

Friday 11.00 – 17.00 **REVISITING THE WALKING PERFORMATIVE TEXTILE: DOCUMENTATION**

17.00 – 19.15 **OUTCOMES' DISCUSSION**

RE/READING URBAN EMPTINESS & SILENCE

led by CHRISTOS KAKALIS (ESALA, University of Edinburgh)

Questioning traditional mapping techniques the action explores the “reading” of urban emptiness and silence, emphasising the documentation of bodily experience and narrative in it. Focus will be on the exploration of the performative or eventual qualities of drawing, writing or even modelling transpositions of an event, situation or performance that is happening or has (just) happened. A sketchbook is designed for this purpose and will be distributed to participants of the different walking workshops to use it as a kind of a diary of their experience.

Re/Reading Urban Emptiness and Silence questions the stability and coherence of the narrative of these transpositions.

An indoor workshop will take place after the different events (Friday 11.00 – 17.00) on their documentation through studio work on the sketchbooks and other media. Besides the flexibility of its design, the sketchbook will be part of a design process during which the participants will be asked to create a post-narrative of the city read during the workshops. Re-arranging them, destroying parts of them, using moving images, complementing the material with sound and projections on it, working with their blank pages or even re-writing on them will give the opportunity to the participants to redefine the process of reading urban landscape, adding layers of interpretation on it.

Programme

Monday 15.15 – 15.30 [Distribution of sketchbooks, Boardroom - LO6, ECA

Main Building]

Tuesday [Sketchbooks carried by the participants]

Wednesday [Sketchbooks carried by the participants]

15.30 – 19.30 **COMMON ‘PAUSE’**

Thursday [Sketchbooks carried by the participants]

Friday 11.00 – 17.00 **REVISITING THE WALKING PERFORMATIVE TEXTILE: DOCUMENTATION**

17.00 – 19.15 **OUTCOMES’ DISCUSSION**

COMMON ACTIVITIES FOR ALL WORKSHOPS

MONDAY 15 FEBRUARY 2016

09.00 – 15.15

PRESENTATIONS

Board Room – L05, ECA Main Building

09.00 – 09.30: Registration

09.30 – 11.30: Mood, Performativity and the Urban Experience

Silence: What am I supposed to be feeling?

Professor Richard Coyne (University of Edinburgh)

[Title TBC]

Dr Sophia Lycouris (University of Edinburgh)

A Silent Walk in Berlin: Excavating Ruins, Voids and Flows

Dr Penny Travlou (University of Edinburgh)

11:30 – 11:45 Coffee Break

11:45 – 13:00 [Title TBC]

Professor Jonathan Mills (University of Edinburgh)

13:00 – 14:00 Lunch Break

14:00 – 15:15: Background: Theory, Methodology, Discourse

Briefing Atmospheric Workshops

Christos Kakalis and Stella Mygdali (University of Edinburgh)

Augmenting Emptiness

Katerina Taliani (University of Edinburgh)

The Parthenon(s). Approaches on a "beautiful ruin" and an unfinished monument

Sofia Grigoriadou (Greece) and Elli Vassalou (Brussels)

Walking Contexts

Marielys Burgos Meléndez (Puerto Rico)

WEDNESDAY 17 FEBRUARY 2016

15.30 – 19.30

COMMON PAUSE

Room 1.203, 7 Bristo Square

15.30 – 16.30 "Fading into silence / urban tea ritual" with the *performance*

"Unisono" as a silent prologue

Performed by Geert Vermeire and Stefaan van Biesen, artists / the Milena Principle

Silence is a connection, a condition that compels or invites to listen. The "Unisono" performance starts as a wordless conversation of which both the performers are a part of a bonding silence. This creates a possibility for an instant conversation out of an awakening whispering, but a conversation is not necessary. It is a ritual silence. Both protagonists represent "silence" through their muteness, their physical presence. If a conversation starts then it is as well a registration of their "inner landscape", a field of silence.

The tea ritual wants to connect people through silence in a speechless being together and sharing. The host is a medium of silence who hands on a wordless way "connection", "care", "attention for each other", "hospitality for strangers", "equality", "social aesthetics", "utopian ideas of democracy", "the sensoriality of tasting and degustation", relating through water and tea with nature (as a rediscovery of nature and becoming part of it), the ceremony as an ecological and symbolical ritual.

16.30 – 19.30 Discussion between leaders and participants of all workshops

FRIDAY 19 FEBRUARY 2016

9.30 – 11.00

PRESENTATIONS

Hunter Lecture Theatre

09.30 – 11:00 The Empty City

Urban Silence and Emptiness
Berit Ellingsen (Norway)

Silent Pockets

Guy de Bievre (Online Presentation from a Parallel Action in Brussels)

Prof Giorgos Parmenides and Olga Ioannou (Online Presentation from a Parallel Action in Athens)

16.00-16.30

Jason O' Shaughnessy (MARCH Studio Projects, Cork Centre for Architectural Education)

11.30 – 19.15

REVISITING THE WALKING PERFORMATIVE TEXTILE: DOCUMENTATION

OUTCOMES' DISCUSSION

J.03 Lauriston Campus, ECA

Find us

ECA Main Building and Hunter Building

74 Lauriston Place, Edinburgh, EH3 9DF

Evolution House

78 West Port, Edinburgh, EH1 2LE

Alison House

12 Nicolson Square, Edinburgh EH8 9DF

Minto House

20-22 Chambers Street, Edinburgh, EH1 1JZ